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*By Thomas L. Smith*

A MANUAL  
OF  
ORTHOGRAPHY  
AND  
ELEMENTARY SOUNDS

<sup>23668</sup>  
TWENTY-SECOND EDITION

BY

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GOVERNMENT OF MICHIGAN, MICHIGAN HISTORICAL AND  
GEOGRAPHICAL CARDS, HINTS FROM SQUINTS,  
PAT'S PICK, SPECIAL DAY EXERCISES,  
THOUGHTS FOR THOSE WHO THINK,  
OLD GLORY SPEAKER.

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H. R. PATTENGILL, PUBLISHER  
1912

Correct pronunciation and distinct articulation are absolutely essential to good reading; hence elementary sounds should be studied from the first.

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## PREFACE.

A pure and easy pronunciation, a clear and natural articulation are accomplishments well worth diligent and persistent efforts to acquire.

The knowledge of the use of diacritical marks is of great service in reading the language of the dictionary and, very properly, has come to be an essential factor in teaching pupils to read. It is sought in this brief manual to give a compilation of rules, suggestions and exercises on the subject of elementary sounds and diacritical marks that will prove helpful to teachers and pupils. The rapid and steady sale of the volume indicates that the book serves its purpose. The author hopes that the Manual may aid in securing somewhat of a uniformity in teaching and using the proper sounds and their symbols. The list of words given are enough to afford ample drill to young and old in spelling, pronunciation, and articulation. It is an easy matter to create great interest in this subject among the pupils in school, and may it no longer be truthfully said: "The Americans are noted for the carelessness of their speech."

In the third edition, there were added sixteen pages; in the sixth edition other pages were added and the work revised to conform to the latest editions of the great lexicons; in the seventeenth edition a chapter on word study was added by Charles Carlisle of Big Rapids, who also assisted in the revision of the nineteenth edition.

H. R. PATTENGILL.

## CHAPTER I.

### DEFINITIONS AND THE CLASSIFICATION OF SOUNDS.

*Language* is the medium for the communication of thought. Language is spoken and written. Spoken language consists of certain elementary sounds combined into words to express thought.

There are about 300,000 words in the English language, and but 43 elementary sounds.

An *elementary sound* is one of the sounds which make up spoken words. Elementary sounds are so called because they are speech elements which cannot be divided into two or more distinct and different sounds. The elementary sounds are made of voice (vowels and subvocals) or of breath (aspirates), and are modified by the organs of articulation.

*Voice* is produced by the vocal cords in the larynx, the upper part of the windpipe. The organs of voice are the vocal cords, larynx, pharynx, trachea and lungs.

*Speech* is voice or breath modified by the organs of articulation. The organs of articulation are the lips, teeth, tongue, and palate.

The *organs of speech* are the organs of voice and the organs of articulation.

A *letter* is a character used to represent a sound. The English alphabet contains 26 letters. The alphabet is said to have been invented by the Phoenicians;

*Aleph* and *beth*, which in Greek are *alpha*, *beta*, were the first two letters; hence our word alphabet.

The *power* of a letter is the sound which the letter represents.

The *name* of a letter is what the letter is called in the alphabet. The names of the letters are: *a*, *be*, *cee*, *dec*, *e*, *eff*, *gee*, *aitch*, *i*, *jay*, *kay*, *ell*, *em*, *en*, *o*, *pce*, *kue*, *ar*, *ess*, *tce*, *u*, *vce*, *double-u*, *ex*, *wy*, *zee*.

The elementary sounds are classified as *vowels* and *consonants*. The *vowels* are open voice sounds. The *consonants* are speech sounds less open than the vowels. The basis of this classification is the degree of openness or closeness of the organs of articulation in the utterance of the sounds. The more open positions give less obstruction to the voice or breath as it passes through, the closer positions give more. Try the sounds represented by *ē*, *y*; *ō*, *w*; etc. The vowel sounds are represented by the letters *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*. The words *abstemiously* and *facetiously* contain the vowel letters in the usual order.

The consonant sounds were so called because they are used with vowels in the formation of words. *Con*, with; *son*, sound; *ant*, that which—that which sounds with.

The most easily recognizable vowel sounds are heard in the pronunciation of the words *aim*, *at*, *art*, *all*, *cat*, *end*, *mind*, *in*, *old*, *on*, *move*, *tube*, *tub*, *full*. The letters representing these sounds are marked *ā*, *ă*, *â*, *ä*, *ē*, *ě*, *ī*, *î*, *ō*, *ö*, *o*, *ū*, *ŭ*, *u*.

*Vowels* are also called *vocals* and *tonics* (*voe* voice, *ton*, tone).

The *consonant sounds* are classified as *subvocals* and *aspirates*. The basis of this classification is the material of which the sounds are made; that is, vocalized or unvocalized breath.

The *subvocals*, also called *subtonics* and *sonants*, are vocal consonants. They are represented by the letters b, d, ġ, ġ, l, m, n, r, r, v, w, y, z, z, th, ng.

G with the bar is g as in *go*; g with the dot, g as in *gem*. The first r is r after a vowel, as in *car*; the second r, r before a vowel, as in *rate*. The second z is z as in *azure*. Th with the bar is th as in *this*.

*Subvocal* means under voice, and *subtonic* undertone—these sounds being muffled or shut in by the organs of articulation. *Sub*, under; *voc*, voice; *ton*, tone.

*Aspirates*, *atonic*s or *surds* are whispered consonants. They are represented by the letters p, t, k, ch, h, f, wh, s, sh, th. *Atonic* means without tone. The *spir* in aspirate means to breathe, referring to the material, breath, of which these sounds are made.

Consonant sounds are also classified as *mutcs* and *semivowels*. The basis of this classification is the stoppage of breath by the organs of articulation in the utterance of the sounds.

A *mute* is a consonant sound which does not admit the escape of breath while the organs of articulation are in contact. The mute sounds are represented by the letters b, p, d, t, ġ, k.

A *semivowel* is a consonant sound which admits the escape of breath while the organs of articulation are in contact; i. e., in position to give the sound.

Any consonant sound not a mute is a semi-vowel.

Elementary sounds are classified according to the organs of articulation by which they are formed. The basis of this classification is articulation. This classification is sometimes called the *organic division of consonants*.

*Labials* are speech sounds articulated by the lips: *p, b, m, w, wh*.

*Labio-dentals* are speech sounds articulated by the lower lip touching the upper teeth: *v, f*.

*Lingua-dentals*, also called *linguals* and *dentals*, are speech sounds articulated by the front part of the tongue touching or approaching the teeth or the roof of the mouth: *d, g, l, n, r, y, z, zh, t, ch, s, sh, th*.

*Lingua-palatals*, also called *palatals* and *gutturals*, are speech sounds articulated by the back part of the tongue touching or approaching the soft palate: *g, k, h, ng*. These sounds are called *gutturals* because they are articulated near the throat—*guttur* being the Latin word for throat.

Elementary sounds are classified according to *quality*.

*Quality* is a characteristic of voice or tone depending largely on resonance.

Quality of voice depends upon the shape and size of the vocal organs, the shape and size of the resonance cavities, and the way in which the voice is resonated in those cavities.

The *resonance cavities* are the cavities of the nose, mouth, throat and chest.

*Resonance* is the sounding of the voice in the resonance cavities.

*Sibilants* are hissing sounds: *s, sh, f, th*.

*Fricatives* are buzzing sounds: *z, z, ġ, v, y, th* and trilled *r*.

*Liquids* are consonant sounds that easily unite with other consonant sounds: *l, m, n, r*.

*Nasals* are consonant sounds having special nasal resonance: *m, n, ng*.

*Cognates* are speech sounds similarly articulated. Thus *b* and *p* are labials; *d* and *t*, lingua-dentals; etc. The letters representing the cognate consonant sounds are *b p, d t, ġ k, ġ ch, v f, w wh, z s, z sh, th th*. Vowel sounds said to be cognate are *ā ě, ē ī, ā á, ǫ ǫ, ē ī û*, etc.

*Substitutes* or *equivalents* are letters which may be used in place of other letters, as *ph* for *f* in Philip and for *v* in Stephen; *si, ti, ce, ci*, for *sh* in pension, notion, ocean, coercion; *eau* for *ō* in beau, *ū* in beauty, *ī* in beaufin; *eight* for *ā* in eight; *au* for *ā* and *gh* for *f* in laugh; *phth* for *t* in phthisic, and for *th* in phthisis.

*Antecedent*—a consonant before a vowel in the same syllable.

*Subsequent* or *Consequent*—a consonant after a vowel in the same syllable.

In the word *standings*, *s* and *t* are antecedent to the vowel *a*; *n* and *d* are subsequent to the vowel *a*; *ng* and *s* are subsequent to the vowel *i*.

A *digraph* is two letters representing one sound (*di*, two; *graph*, written).

*Digraphs* are consonant, vowel, and mixed.

A *consonant digraph* is two consonant letters

representing one sound, as *th* and *ng* in thing; *sh* in wish; *ck* in back; *dd* in add; etc.

A *vowel digraph* is two vowel letters representing one sound, as *ea* in eat; *ai* in aim; *ay* in pay; *ey* in they; *ei* in veil; *ie* in belief; *ee* in see; *oo* in cool; etc.

A vowel digraph is sometimes called an *improper diphthong*.

A *mixed digraph* is a consonant and a vowel letter representing one sound, as *si* in pension; *ti* in notion; *ci* in gracious; *ce* in ocean; *se* in nauseate; *zi* in glazier; *si* in fusion; etc.

A *trigraph* is three letters representing one sound. Trigraphs are *consonant*, as *sch* in schism, *sch* in schist, *tch* in watch, *psh* in pshaw, etc.; and *vowel*, as *eau* in beau, beauty, beaufin; *iew* in view; *ieu* in lieu, adieu; etc.

A *triphthong* is a vowel trigraph; i. e., three vowel letters representing one sound.

A *tetragraph* is four letters representing one sound, as *phth* in phthisic, *phth* in phthisis, *ueue* in queue.

A *diphthong* (*di* two, *phthong* sound) is two vowel sounds blended in one utterance, as *ā ō* in house, how; *ā ĭ* in oil, boy.

The diphthong *oi*, *oy* is said to be a separable diphthong because each of the letters which compose it may be marked to show the sound represented: *ôĭ*, *ôÿ*.

The diphthong *ou*, *ow* is said to be inseparable because the letters which compose it cannot be marked to show the sounds represented.

A *diphthongal vowel* is a vowel sound having a vanish.



The *vanish* of a vowel is the sound last heard when the vowel is pronounced. Thus, the vanish of  $\bar{a}$  is  $\bar{e}$ ; the vanish of  $\bar{i}$  is  $\bar{e}$ ; the vanish of  $\bar{o}$  is  $\bar{o}$ ; the vanish of  $\bar{u}$  is  $\bar{o}$ .

A *simple vowel* is a vowel which has no vanish, as  $\bar{e}$ ,  $\bar{i}$ ,  $\bar{o}$ ,  $\bar{u}$ , etc.

An *aphthong* (*a* without, *phthong* sound) is a silent letter, as *a* in *eat*, *i* in *aim*, *t* in *watch*, *p* in *pshaw*, *h* in *ghost*, *uc* in *antique*, etc.

The *assimilation of consonants* is changing consonant sounds to make pronunciation easier. A *z* sound could not be pronounced in combination with *t* in *chintz*, therefore *z* in this word is pronounced as if it were the aspirate *s*. In *winds*, the aspirate *s* could not be pronounced in combination with the subvocal *d*, therefore *s* in this word is pronounced as if it were the subvocal *z*. In *suffer*, the *b* of the prefix *sub* is changed to *f*; in *illegal*, the *n* of the prefix *in* is changed to *l*; in *affix*, the *d* of the prefix *ad* is changed to *f*; in *pressed*, the *d* of the suffix *ed* represents the sound *t*, the *e* being silent. See p. 21, *d*.

The *duplication of consonants* is doubling or repeating a consonant letter, as *dd* in *add*, *nn* in *funny*, *mm* in *hammer*. The consonant letter is doubled or repeated to show that the preceding vowel sound is short: *ebb*, *egg*, *miss*, *stripped*, *banner*, *running*, etc. The duplication makes, in effect, a consonant digraph, as only one sound is represented by the combination.

*Orthography* treats of the nature of elementary sounds, the power of letters and correct spelling.

*Orthoepy* treats of the pronunciation of words.

*Phonology* is the science of elementary sounds.

*Philology* is the science of language.

*Phonotypy* and *phonography* are systems of sound representation.

*Phonotypy* was an attempt to represent each elementary sound by a distinctive character.

*Phonography* is a system of sound representation by curves, straight lines and dots—also called stenography or shorthand.

A *diacritical mark* is a mark used with a letter to indicate the sound which the letter represents.

*Quantity* is the length of time occupied in uttering a sound or syllable.

*Stress* is force of utterance. It is the chief constituent of accent and emphasis. See accent, p. 54.

*Silent letters* are used to modify preceding vowels and consonants, to indicate the derivation of words, to show differences in meaning, and to distinguish words of similar sound: mad, made; ace, ache; phthisic, phthisis, phthalic, rhythm; guilt, guilt; road, rode. Letters which are never silent are *f*, *j*, *q*, single *r*, *x*, and the letters representing the sound *sh*.

NOTE.—For definition of words, syllables, etc., see Chap. VII.

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## CHAPTER II.

### PRINCIPLES OF PRONUNCIATION.

Herewith are given in a convenient form the principles of pronnuciation as expounded by the best modern orthoepists.

#### VOWELS.

a—*long*, as in *ale*, *made*, *pain* marked with a macron.

This sound is diphthongal, ending in a brief

sound of *e* long. To give the sound: Place the tip of the tongue at the base of the lower front teeth, and emit voice.

NOTE.—The sound is represented by *e* in *they, prey, etc.*, and by *ei* in *eight*.

ā—marked with a dotted macron, as in *cabbage, preface, solace, senate, Tuesday, yesterday*, or *a* before an accented vowel in a syllable following, as *aorta, chaotic*. This sound is a modification of *a* long in syllables without accent; ranging between *a* in *ale* and *e* in *end*, never taking the vanish. In final syllables the tendency of the sound is to turn to *i* short.

ǣ—*short* as in *add, at, plaid*; marked with a breve. This is a peculiarly English sound. It differs in quality and quantity from *a* in *made* and *a* in *far*. It is a short, abrupt sound, with an explosive character. To give the sound: Place the tongue as in *ā*, open the mouth a little wider, and emit voice.

Ⱡ—*before r*, as in *care, air, parent*; marked with a circumflex. Most orthoepists consider the sound to be the same as that of long *a* deprived of its vanishing element, *e* long. To give the sound: Open the mouth slightly, and partially depress the tongue. Place the vocal organs the same as for *e*, short, and emit voice. The sound is of a less open quality than short *e*.

NOTE.—This sound is represented by *e* in *heir, there, their, therefore, where*. (See *ê*.)

â—*Italian*, as in *arm, far, farther*; marked with two dots above. It is the most open and melodious of the vowel sounds, and its use should be cultivated. To give the sound: Open the mouth and throat

wide, leave the tongue in a position of rest and emit voice. There is much latitude in the pronunciation of this sound, ranging from *a* in *arm* to *a* in *ask*. A medial form is at present most approved.

NOTE.—The vowel *a* has this sound before *r* in monosyllables, or in accented syllables of some words and in their derivations as *star*, *starry*, *debar*, *debarring*, but when *a* comes before *r* in the accented syllable of a word not a derivative, and if followed by another syllable commencing with a vowel or another *r* it has its short sound, as in *marry*, *arid*.

ä—In unaccented syllables, as *above*, *around*, *among*,  
 √ *sofa*, *soda*, *āroma*, *separable*; marked dot above.

This sound is called *a* intermediate, and is heard in syllables ending in *ff*, *ft*, *ss*, *sk*, *sp*, *st*, *th*, and a few in *nee* and *nt*. This sound ranges among different orthoepists from *a* short, to *a* Italian. The best authorities give it the shortened form of *a* Italian. To give the sound: Place the tongue in position for *a*, short, then draw the tongue upward and backward, and attempt to give the sound of *a*, short, without changing the position of the organs.

NOTE.—Read the interesting history of this sound in pronunciation § 6 of Webster's Unabridged or Academic Dictionaries.

ä—*broād*, as in *all*, *talk*; marked two dots below. To give the sound: Depress the larynx, retract the tongue thus enlarging the cavity of the mouth, and emit voice.

NOTE.—This sound is represented by *o* in *for*.

ä—*short broad*, as in *whät*, *wänder*; marked dot below. "This is the extreme short sound of *a* broad, and coincides with the sound of *o* in *not*.

It differs, however, in quality as well as in quantity from *a* broad, being a more open sound; that is to say the aperture of the lips and the internal cavity of the mouth, though of the same shape in both cases, are somewhat larger for *ā* than for *a*, while the position of the tongue remains unaltered throughout."

NOTE.—Mark the *a* in *any*, *many*, *said*, *says*, and the second *a* in *again*, *against*, by canceling it, and place *e* breve above it. The *a* is used as an equivalent of *ě*.

*a*—*obscure*, is used to indicate the closed sound of *a*, in words like *infant*, *brutally*, etc. In Webster's Dictionary this *a* is italicized.

*ē*—*long*, as in *eve*, *mete*; marked with a macron. This is one of the closest of the vowel sounds. To give it: The tongue is raised convexly within the dome of the palate pressing against its sides, and leaving only the smallest possible passage through which a vowel sound can be uttered.

NOTE.—This sound is represented by *i* in *machine*, *pique*.

*ĕ*—in unaccented syllables as *event*, *create*, *society*; this is shorter than accented long *e*. To give this sound that of *u* short shows carelessness; to give it that of *e* long shows affectation; hence the compromise. Marked with a dotted macron.

*ǣ*—*short*, as in *end*, *met*; marked with a breve. This is not the short sound of *a* long; it is slightly more open than the radical part and lacks the vanish. To give the sound: Open the mouth slightly and place the tongue to the tips of the lower teeth.

NOTE.—The sound is represented by *a* in *many* and *u* in *bury*.

ô—before *r* as in *heir*, *there*, *their*, *where*; marked with a circumflex. (See â.)

ê—*Intermediate*, as in *verge*, *ermine*, *prefer*; marked with a wave. This sound is equivalent to that of *i* in *sir*, and *y* in *myrrh*, and similar to that of *u* in *urn*, although the weight of authority is in favor of a distinctive sound of *e*, and its use is insisted upon in accented syllables. To give the sound: The organs are placed in a position intermediate between that for sounding *u* in *urn* and *e* in *met*. Place the tongue so as to sound *e* short, draw the tongue back and depress in the center. In unaccented syllables and slow speech this sound is heard somewhat like the closing element of *eu* in *grandeur*.

NOTE.—This sound occurs in *e* before *r*, in a monosyllable or in an accented syllable in which the *r* is not followed by a vowel or another *r*, or in derivatives of such words, when the syllable retains its accent, as in *herd*, *defer*, *deferring*, *err*, *erring*, *term*, *mercy*, *maternal*. When *e* occurs before *r* followed by a vowel or another *r* in a word not derived as above, it has its short sound as in *ferry*, *peril*, or the long sound as in *period*.

e—*foreign* as in *prey*, *they*; marked with a macron below. (See ā.)

NOTE.—The *e* before *n* in unaccented syllables takes a sound of obscure quality in rapid speech as in *prudent*. Do not omit it, but do not exaggerate it to full short *e*, nor let it be like short *i* or short *u*. In *woolen* and *kitchen*, *e* has its short sound. The unaccented vowel of obscure quality, especially *e* or *i*, is frequently reduced to the attenuated form called the *voice glide*, as in *eaten*, *basin*, etc. (*Eat'n*, *bas'n*.) See pp. 27, 93.

i—*long*, as in *ice*, marked with a macron. This sound is diphthongal in its nature, being composed of ä

and ē with the first accented, but so briefly that the ear scarcely distinguishes its sound.

NOTE.—This sound is represented by *y* in *my*.

ī—*unaccented* as in *idea, biology, tribunal, diameter*.

The quality is subject to great variation, depending upon the stress given to the syllable.

ī—*short*, as in *ill, it, in*; marked with a breve. To give the sound: Place the organs in position to give *e* long, and slightly relax the tongue.

NOTE.—The sound is represented by *y* in *nymph*, *e* in *England* and *pretty*, *ee* in *been*, *eau* in *beaufin*, *o* in *women*, *u* in *busy*, *ea* in *guinea*.

ī—*foreign*, as in *pique, caprice*; marked dots above.  
(See ē.)

ī—*intermediate* as in *girl, irksome*; marked with a wave. (See ē.)

ō—*long*, as in *old, grow*; marked with a macron. This is slightly diphthongal, having a slight vanish in *oo* in *ooze*. It should have a full, open sound, not contracted towards *u* short, as *hum* for *home*. To give the sound: Open the lips and bring the mouth toward the circle, and draw the tip of the tongue slightly backward.

NOTE.—This sound is represented by *au* in *hautboy*, *eau* in *beau*, *ew* in *sew*.

ō—*unaccented*, as in *obey, tobacco, billow*. This is usually in open syllables. It differs from long ō not only in absence of the vanish but by taking a wider form which varies, inversely, with the stress placed on the syllable.

ō—*short*, as in *not, odd, on*; marked with a breve.  
(See ȁ.)

NOTE.—Although the words *dog, log, God, cost, broth,*



*song, long, soft, cross, off*, are marked by most orthoepists with the breve, yet the best authorities prefer a pronunciation of *o* between that in *not* and that in *for*.

◌—*intermediate*, as in *do, move*; marked dots below.

This is the closest labial vowel; that is to say the lips are more nearly closed than for any other vowel. The sides being brought into contact with each other so as to leave a small central aperture.

NOTE.—It is represented by *oo* in *ooze*, *u* in *rude*, *ew* in *drew*, *eu* in *manœuvre*.

◌—*short oo*, as in *wolf, foot*; marked dot below. It is of the same quality as *o intermediate*, but its quantity is shortened. To give the sound: Close the lips nearly, leaving a small aperture for the voice to escape.

NOTE.—It is represented by *u* in *pull*, and *oo* in *foot*.

◌—*broad*, as in *for, orb*, marked with a circumflex.  
(See ä.)

NOTE.—This sound of *o* occurs before *r* in a monosyllable as in *for, Lord*, etc., or in an accented syllable when not followed by a vowel or another *r*, as in *former, orchard, abhor*, and in the derivatives of such words, as *abhorring*. But when *o* occurs in an accented syllable before *r* followed by a vowel or another *r* in a word not a derivative, it has its regular short sound, as in *foreign, orange, torrid*.

Teachers will do well to study the above note carefully.

◌—*short u*, as in *son, other*; marked dot above.  
(See ŭ.)

◌—*long* as in *ooze, food*; marked in the dictionary with an extended macron. (See ȯ.)

◌—*short*, as in *foot, wool*; marked with a breve.  
(See ȳ.)



ū - *long*, as in *use*, *due*, *mute*; marked with a macron.

This is a compound sound, formed of the vowel *oo* in *ooze* and of the consonant *y* or the vowel *ī* or *ē* before it.

NOTE. —When the *u* begins a syllable or is preceded by the palatal or labial sounds *k*, *g*, *p*, *b*, *f*, *m*, *v*, the sound of *y* is clearly heard as in *usage*, *cube*, *puny*, etc.; after *d*, *t*, *l*, *v*, *s*, and *th* it is peculiarly difficult to introduce the sound of *y*, and negligent speakers omit it. The sound should be made as brief as possible and be pronounced in the same syllable. After *r*, *ch*, or *sh*, *u* has the simple sound of *oo* in *ooze*, as in *rule*, *sure*. The sound of *u* long, is represented by *eau* in *beauty*, *eu* in *feudal*, *ew* in *few*. The *y* sound should never be forced in when it will not come in smoothly as a glide.

ū̄—*unaccented* is a modification of ū long in *use*. It is heard in such words as *unite*, *graduate*, *judicial*, *censure*, *measure*, etc. The sound differs from ū by taking for the first element the wide *o* as in *wolf*, rather than the narrow *o* as in *do*.

ū̇—*short*, as in *us*, *but*; marked with a breve. In formation it is essentially the same as *u* in *urge*, but is shorter in quantity, and more open in quality. To give the sound: Open the mouth slightly, and depress the tongue partially.

NOTE.—It is represented by *ò* in *son* and *oo* in *blood*.

ụ̄—*long oo*, as in *rude*, *rule*, *ruin*; marked dots below.  
(See *o*.)

NOTE.—This is the sound of *u* following *r* in nearly all cases, as in *rumor*, *fruit*, *rule*, *ruin*, *rude*, *bruit*, *brute*.

ụ̄̇—*intermediate*, as in *put*, *pull*; marked dot below.  
(See *o* and *oo*.)

ū̂—*neutral*, as in *urge*, *urn*; marked with a circumflex. It lacks any strongly marked distinctive

quality. It differs from *u* short in length and a greater degree of closeness. This sound is heard in *word*, *world*, *worthy*, *worm*, *worse*, *sandwort*, *spurgewort*, etc. In marking cancel *o* and write *û* above.

ŷ—*long*, as in *my*; marked with a macron. (See i.)

ÿ—*short*, as in *nymph*; marked with a breve. (See i.)

ỹ—*intermediate*, as in *myrtle*, *myrrh*; marked with a wave. (See i.)

#### DIPHTHONGS.

oi and oy, as in *oil*, *boy*, unmarked. The elements of the sound are *ä* and *i* with the accent on the former.

ou and ow, as in *our*, *how*; unmarked. This element is composed of *ä* and *ö*, the former being accented and very brief.

NOTE.—The test of a diphthong is that it requires a change in the position of the organs of speech during the continuance of a tone. For diphthongal vowels, see p. 10.

#### CONSONANTS.

b—as in *bat*, *tub*, *bib*; unmarked. This sound is formed by slight contact of the edges of the lips and compressing the voice within the mouth and pharynx, causing a muffled sound or murmur to precede the separation of the lips. Don't explode the sound by opening the lips too suddenly. It is usually silent before *t* and after *m* in the same syllable, as in *debt*, *dumb*.

e—*hard*, as in *cat*; marked with a bar. (See k.)

NOTE. - C has this sound when it comes before *a*, *o*, *û*, *ö*, or *r*, before *k*, *s*, or *t* final, and when it ends a word or a

syllable. It has the sound of *z* in *sacrifice*, *suffice* and *discern*, and is silent in *czar*, *virtuals* and *indict*, and in the termination *sce* as in *muscle*.

ç—*soft*, as in *cyst*, *cede*; marked with a cedilla. It takes the sound whenever it occurs before *e*, *i* or *y*.  
(See *s*.)

ch—as in *church*, *chat*; unmarked. This is a simple sound and not composed of *t* and *sh*, as many orthoepists claim. “It is produced by placing a certain portion of the tongue near the tip, but not the tip itself, against a certain part of the palate, and, after pressure, suddenly withdrawing it with a violent emission of the breath.”

ch—*soft*, *chaise*; marked with a cedilla. (See *sh*.)

NOTE.—Most words with this sound are from the French.

ch—*hard*, as in *chorus*, *epoch*; marked with a bar.  
(See *k*.)

NOTE.—This is also a sound heard in foreign words. *Ch* is always hard before *l* and *r*; it is silent in *drachm*, *schism*, and *yacht*.

d—as in *do*, *sad*; unmarked. To give the sound: Press the end of the tongue against the upper gums, and then force up vocalized breath or voice, into the mouth.

NOTE.—When *d* follows a whispered consonant in the same syllable, it usually takes the sound of *t* in *hissed*. It is silent only in the words *Wednesday* and *handkerchief*.

f—as in *fat*, *leaf*; unmarked. It is made by placing the upper lip against the edges of the upper front teeth and emitting the breath.

NOTE.—This letter is never silent and has but one sound, except in the word *of*, when it has the power of its cognate, *v*. It is represented by *gh* in *laugh* and *ph* in *sylph*.

ġ—*hard*, as in *go*, *beg*; marked with a bar. The sound is formed by opening the mouth slightly and placing the root of the tongue in contact with the back of the palate, and then allowing the intonated breath to escape.

NOTE.—It is hard before *a* (except in *gaol* and its derivatives), *o*, *u*, *h*, *l* and *r*, and sometimes before *e*, *i* and *y*, as in *get*, *give*, *muggy*. It is always hard at the end of words. It is represented by *gh* in *gherkins*.

ġ—*soft*, as in *gem*, *range*; marked dot above. (See *j*.)

NOTE.—*G* usually takes this sound before *e*, *i*, and *y* (see exceptions above). In some French words *g* has the sound of *zh* as in *mirage*, *rouge*. It is silent before *m* and *n* final, and when initial letter *n*, as in *phlegm*, *sign*, *gnat*.

gh—This digraph is unmarked and represents the sound of *g* hard as in *ghost*, *f*, as in *laugh*, *k*, as in *lough*, *p*, as in *hiccough*. It is silent after *i* and generally before *t*.

h—as in *hat*; unmarked. It is a mere breathing. To sound it: Place the organs in position to form the next following sound, as in *he*, prepare to pronounce *he* and emit unvocalized breath; *ha*, *ho*, etc., the same.

NOTE.—It is silent after *g* initial, after *r*, and when followed by a vowel in the same syllable, as in *ghost*, *myrrh*, *ah*.

j—as in *jug*, *jar*; unmarked. This sound is produced in the same way as that of *ch*, and differs from it only in being vocal instead of aspirate. It is the same as ġ.

NOTE.—It is never silent. In *hallelujah* it has the sound of consonant *y*. It is represented by *di* in *soldier*, and *g* in *gem*.

k—as in *kit*, *knack*; unmarked. To form the sound: Bring the back of the tongue into close contact

with the back part of the palate; and then separate by a continued pressure of the breath. It differs from its cognate *g*, in being aspirate.

NOTE.—It is represented by *c* hard in *cat*, *ch* hard in *chord*, *q* before *u* in *quail*, and *gh* in *hough*.

*l*—as in *lame*, *bell*; unmarked. This is the most harmonious of the consonants. To give the sound: Place the tip of the tongue against the upper gums and emit vocalized breath. The *l* in an unaccented syllable following an accented syllable fulfills the office of a vowel, as in *able*.

NOTE.—*L* is silent in many words, especially before a final consonant. as in *alms*, *half*, *almond*.

*m*—as in *me*, *make*, *aim*; unmarked. It is produced by closing the lips and letting the voice issue through the nostrils. It is called a labio-nasal.

NOTE.—It is silent before *n* in the same syllable, as in *mnemonics*, and serves as a vowel in *schism*.

*n*—as in *no*, *name*, *ten*. To give it: Place the tongue as for *d* and emit voice through the nostrils. It is a dento-nasal.

NOTE.—It is silent after *l* or *m* as in *kiln*, *hymn*, but not in derivatives of words, as in *hymnal*. *N* also serves as a vowel occasionally, as in *even*, *pardon*, etc.

*ñ*—as in *ink*, *uncle*, *anchor*, *conquer*, *anxious*, *anger*, *finger*; marked with a bar below. It is equivalent to *ng*. The sound never occurs at the beginning of a syllable. To give it: Place the tongue as for *g*, and allow the voice to pass freely through the nostrils.

*ñ*—as in *canon*; marked with a tilde. It is thus marked only in a few Spanish words and indicates a *y* sound following the *n*, as in *cañon*, *señor*.

*p*—as in *pet*, *lip*; unmarked. It is formed like *b*

except that the lips have a firmer contact and breath instead of voice is allowed to escape.

NOTE.—It is silent before *n*, *s*, and *t*, and in some other instances.

ph—This digraph occurs chiefly in words of Greek formation. It usually has the sound of *f*, as in *phantom*, *v* in one word, *Stephen*.

NOTE.—It is silent before *th* initial, as *phthisis*.

q—as in *quick*; unmarked. It is sounded like *k*. The *u* following, if sounded, is sounded like *w*. This is *u* used as a consonant. In a few French words, as *coquette* and *Marquette*, and in the termination *que*, as in *antique*, the *u* is silent.

r—rough or trilled, as in *rat*, *roam*; unmarked. This sound is produced by a more or less forcible vibration of the tip of the tongue against the inner gum of the upper teeth. It occurs only before vowels.

r—smooth or untrilled, as in *nor*, *sort*; unmarked. This occurs only after a vowel in the same syllable. In giving this sound the tongue is so placed as to feel the passing stream of air, but not to yield to it.

NOTE.—Single *r* is never silent.

s—sharp, as in *sit*, *same*, *yes*. In forming this sound the tip of the tongue is rounded and brought near the upper front teeth, the lips are open and unvoiced breath escapes. Late orthoepists give *s* the sharp sound in derivatives like *disarm*, *disburse*, etc.

ſ—flat, as in *has*; marked with a suspended bar. Place the organs as for *s* sharp, and emit voice instead of breath.

NOTE.—*S* is silent in the words *aisle, isle, island, demesne, puisne, viscount*, and generally at the end of French words adopted into English, as *chamois, corps*.

sh—as in *she, flesh*; unmarked. This sound is produced by drawing the tip of the tongue inward from the position it takes to sound *s* in *she*, slightly enlarging the aperture through which the breath passes, while the middle of the tongue rises within the arch of the palate.

NOTE.—It is represented by *c* in *acacia*, *t* in *negotiation*, *s* in *nauseate*, *ce, ci, se, si, sci, ti*, before a vowel in a syllable following an unaccented syllable, *sch* in *schist*, *ch* in *chaise*. It is never silent.

t—as in *top, note*; unmarked. It is the vocal cognate of *d*, and formed like it.

NOTE.—*T* is silent in the terminations *ten, tle*, after *s*, as in *fasten, castle*, and in a few other words. It is often equivalent to *sh*.

th—*sharp-aspirated*, as in *thin, breath*. This is the sound made in lisping. It is made by putting the point of the tongue between the teeth, or by placing it against the back part of the upper front teeth, and forcing out aspirated breath.

th—*flat-subvocal*, as in *then, with*; marked with a bar. This differs from the one preceding only in substitution of voice for breath.

v—as in *vat, leave*, unmarked. It is the subvocal cognate of *f*.

NOTE.—*V* is never silent except in *seven-night*.

w—as in *wo, wen, wet*; unmarked. This is a consonant sound before a vowel. Place the vocal organs in position for *oo long*. Continue the sound of *oo long*, and observe the vanish. In forming it contract the lips slightly, and this compression of the



lips changes the quality of the sound, giving it a buzzing and articulate character, rather than soft vocality.

NOTE.—*W* is silent before *r*, also in the words *answer*, *sword*, *toward* and *two*. It is often represented by *u*.

wh—as in *what*, unmarked. Webster says that in this digraph the *h* is sounded before the *w*, as they were written by the Anglo-Saxons (*hwat*). Other orthoepists claim that the sound is a simple one and that in forming it the lips are brought close together as for *w*, and then rapidly separated; the breath is not obstructed. The latter idea is certainly preferable.

x—*sharp* as in *tax*; unmarked. Equivalent to *ks*.

ẋ—*soft* or *flat*, as in *exist*; marked with a suspended bar. This sound is equivalent to *g* hard and *z*. At the beginning of words *x* has the sound of *z*.

y—as in *yes*, *yawn*; unmarked. To give the sound: Place the vocal organs as for *e long*; continue the sound as for *e long*, and closely observe the vanish. In forming it the tongue is slightly depressed, which destroys the pure vocality in *e*.

NOTE.—This sound is heard only at the beginning of a word or a syllable. It is often represented by *i* as in *familiar*.

z—as in *zest*, *maze*; unmarked. This is the cognate subvocal of *s*, and is represented by *z*. In a few words it takes the sound of *zh*.

zh—These two letters never come together in the proper spelling of an English word; the sound is represented by *zi* in *glazier*, *si* in *fusion*, and *z* in *azure*. The sound is the vocal cognate of *sh*.



NOTE.—We give tables of the elementary sounds in this connection, to present the topic in a compact form, and suggest to teachers that *large tables or charts may be made on manilla paper, and placed before the school for reference and study.* See Chap. III.

## SUMMARY AND REVIEW.

The diacritical marks used are as follows:

- ˉ—Macron, used above or below.
- ˘—Breve, used above.
- ˙—Dots used above or below.
- ˆ—Circumflex, used above.
- ˜—Wave or tilde used above. (Wave when used with a vowel, tilde with a consonant.)
- ˙—Dot used above or below.
- ̄—Bar, used with consonants above, through or below.
- ̅—Suspended bar, used below.
- ˙—Dotted macron, used above.
- '—For voice glide, used to denote the brief and obscure neutral vowel sound which sometimes occurs in unaccented syllables, such as the last syllables of *ev'l*, *ev'n*, *reas'n*, etc.

˘—Nasal tone, used to indicate the nasal sound of a preceding vowel, as in words from the French and Portuguese: *bôn-bôn*, *bôn-ôn*, etc.

*Italic vowel* (*a*, *e*, etc), used to show that the vowel sound is not to be entirely omitted, although it is more obscure than the definite short sound: *infant*, *novel*, *prudent*, *government*, *radical*, etc.

## EQUIVALENTS.

## VOWELS.

ä = ǫ  
e = ǣ

Ω = Ō or ȳ  
ϙ = ȳ or ȳ

ê	=	â
ew	=	û
ee	=	ē
ï	=	ē
ī	=	ē

ow	=	ou
oy	=	oi
ȳ	=	ī
ÿ	=	ī
ỹ	=	ī

## CONSONANTS.

e	=	k
ç	=	s
eh	=	k
çh	=	sh
ġ	=	g
ġ	=	j

dġ	=	j
z	=	z
x	=	gz
x	=	ks
ph	=	f
qu	=	kw

**a**—has eight variations of sound; ā, â, â, ä, ä, á, a, a, besides the obscure sound represented in the International Dictionary by italic *a*.

**e**—has seven variations of sound; ē, è, e, ě, ê, ē, accented and ē the wide variant.

**i**—has five variations of sound; ī, i, ī, ĭ, ī.

**o**—has seven sounds; ō, ô, ô, ǒ, o, o, ó.

**u**—has six variations of sound; ū, û, u, u, û, ũ, besides its use as a consonant and exceptional sound of ĭ, as in *lettuce*.

**y**—has four sounds, all the sounds of i, except ī in *pique*. ȳ, ÿ, ŷ, ŷ.

## LONG VOWELS.

*a* as in made.  
*a* as in far.  
*a* as in all.  
*a* as in care.  
*e* as in eve.  
*e* as in verge.  
*i* as in ice.

*i* as in girl.  
*o* as in old.  
*oo* as in ooze.  
*u* as in use.  
*ou* as in our.  
*oi* as in oil.

## SHORT VOWELS.

*a* as in at.  
*a* as in fast.  
*e* as in met.  
*i* as in pit.  
*o* as in on.  
*oo* as in foot.  
*u* as in us.

## CHAPTER III.

## TABLE OF ELEMENTARY SOUNDS.

## VOCALS.

Examples.	Vocals.	Equivalents.	Examples.
mate . . . . .	ā	e	they.
preface . . . . .	â		
care . . . . .	â	ê	there.
far . . . . .	ā		
fast . . . . .	â		
all . . . . .	ạ	ô	or.
what . . . . .	ạ	ố	on.
at . . . . .	ă		
eve . . . . .	ē	ī	pique.
event . . . . .	ê		
met . . . . .	ě		
verge . . . . .	ē	ī	girl.
ice . . . . .	ī	ȳ	my.
idea . . . . .	í		
it . . . . .	ī	ÿ	nymph.
old . . . . .	ō		
obey . . . . .	ó		
ooze . . . . .	oo	ou u	do, rude.
foot . . . . .	oo	ou u	wolf, put.
use, due . . . . .	ū		
unite . . . . .	û		
urge . . . . .	û		
us . . . . .	ũ	ó	son.
oil . . . . .	oi	oy	boy.
our . . . . .	ou	ow	cow.

## TABLE OF ELEMENTARY SOUNDS.

## CONSONANTS.

Subvocals: b d ġ ġ l m n r r v w y z z th ng.

Aspirates: p t k ch h f wh s sh th.

Labials: b p m w wh.

Labio-dentals: v f.

Lingua-dentals: d ġ l n r y z z th t ch s sh th.

Lingua-palatals: ġ k h ng.

Sibilants: s sh f th.

Fricatives: z z ġ v y th and trilled r.

Liquids: l m n r.

Nasals: m n ng.

Mutes: b p d t ġ k.

Semi-vowels: All consonant sounds not mutes.

Cognates: b p d t ġ k ġ ch v f w wh z s z sh th th.

Explosives, or Momentary Sounds: b p d t ġ k ġ ch.

Continuants: consonant sounds that can be prolonged at will—all consonant sounds not explosive, as l m n r v, etc.

Extra or Redundant Letters: c j q x. These letters are called extra or redundant because they represent no sounds not represented by other letters. C is either e (k) or ġ (s); j is ġ; q is k; x is ks in tax; ġz in exact, z in xylophone, ksh in anxious. Because they represent no sound not represented by other letters, c j q x are sometimes called the unnecessary letters of our alphabet. Our alphabet is said to be redundant because it contains the four extra letters c j q x, and defective because it has not an independent character to represent each elementary sound—seventeen or more vowel sounds being represented by the five letters a e i o u.

W is used as a consonant before a vowel in the same syllable, and as a vowel after a vowel in the same syllable: way, how.

Y is used as a consonant before a vowel in the same syllable, and as a vowel after a vowel in the same syllable, and when it is used instead of *i*, *ī*, or *ī*: yet, way, fly, only, myrrh.

I is used as a consonant when it is sounded as *y*, otherwise it is a vowel; alien, onion, genial, etc.

U is used as a consonant when it is sounded as *w*, otherwise it is a vowel: persuade, quit, language, suite.

L, m, n are said to be used as vowels in syllables in which no vowel sound is distinctly heard, as evil, shovel, often, soften, reason, whistle, rustle, schism. (Webster's International, p. lxix.)

COGNATE, OR CORRELATIVE LONG AND SHORT VOWEL SOUNDS.

The following vowels are more or less related to each other in manner of utterance:

LONG.	SHORT.
<i>a</i> in care.	<i>e</i> in met.
<i>a</i> in far.	<i>a</i> in fast.
<i>a</i> in all.	<i>o</i> in on.
<i>e</i> in eve.	<i>i</i> in it.
<i>oo</i> in ooze.	<i>oo</i> in foot.
<i>u</i> in urge.	<i>u</i> in up.

Practice uttering first one in one column, then its correlative in the other column.

## CHART OF THE COGNATE CONSONANT SOUNDS.

ḅ p	ḍ t	g̣ k
ġ ch	v f	w wh
z s	z sh	th th

Give the subvocal sounds represented on the chart. The aspirate sounds. The labials. The labio-dentals. The lingua-dentals. The lingua-palatals. The sibilants. The fricatives. The sky-rocket sound (sh). The sneezing sound (ch). The spinning-wheel sound (z). The kitty sound (f). The goose's hiss (th). The explosive sounds. The continuants. The sounds in order from left to right in each row. In this order commit the sounds to memory.

Frequent and careful practice in giving the elementary sounds tends to make enunciation and articulation clearer, to perfect pronunciation by making it more accurate, and to strengthen and improve the voice.

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## CHAPTER IV.

### HOW TO TEACH THE ELEMENTARY SOUNDS.

1. Let the teacher take a familiar word, as *mate* pronounce it carefully to the class, and ask them to pronounce it in concert. Then to teach the sound of

*a*, ask the pupils to pronounce the word, omitting the last sound, as *ma*, then omit the sound of *m* and pronounce the vocal sound *ā* twice. This will give the steps, *mate*, *ma*, *a*, *a*. See that it is given fully and smoothly, then ask individual pupils to give the sound.

Using the same word, have the pupils pronounce it more and more slowly, until by slow pronunciation the word is separated into its elementary sounds.

The separation of words into elementary sounds is sometimes called phonic analysis, or spelling by sound.

2. If necessary, the teacher should give instruction in regard to the position of the organs of speech; it may be necessary for the teacher to give the sound and ask pupils to imitate.

3. Ask pupils to name words containing the same sound. Let them write lists of such words and bring to the class.

4. Teach the use of the proper diacritical marks to represent the sound.

5. Let the teacher give the sound, and pupils write or name the letter and diacritical mark used to represent it.

6. Give lists of words for pupils to mark.

7. Write common words with unusual markings to make new words of them. (This exercise should be used only for testing pupils after the marks are pretty well known.) For example, *eat*, *çat*, *ēat*, *çat*, *eat*.

8. In advanced classes make constant use of the

chart; rapidly pointing to letters, the pupils responding. Let boys give the subvocals; girls the aspirate cognates; or *vice versa*.

NOTE.—A good way to drill upon these tables so that the pupil may remember the sound corresponding to the marks is first, to follow carefully the directions as to teaching the sounds, and then to review the tables this way: *a* with a macron as in *mate*; represented by *e* macron below, as in *they*, *ā*, *e*. Frequent drills of this kind on all the vowels of the table will fix the marks and key words perfectly in the mind.

9. Teach the common diacritical marks while the pupil is learning to read. Continue the drill through all the grades.

10. Write lists of words unknown to the pupils, mark them properly and call for pronunciation.

11. Require the sounds to be given exactly right.

12. Do not let pupils begin with a weak sound and slide up to the right sound at the finish; let it be given with full force from the first.

13. Teach the technical names of the diacritical marks: Breve, macron, tilde, wave, circumflex, dots, bar, cedilla, suspended bar. It is a good plan to speak of the macron as a bar when used with a consonant and the wave as the tilde. The *dieresis* is used to shew that the second of two adjacent vowels is not pronounced with the preceding as *coöperate*; it is best, therefore, to speak of the diacritical marks similar to it as dots, likewise dot instead of period, circumflex instead of caret.

14. Lead pupils to classify the sounds heard in words, to analyze words and letters.

15. Give constant drills by various methods in articulation, enunciation and pronunciation.



## CHAPTER V.

## EXERCISES IN ARTICULATION AND ENUNCIATION.

ā	ǣ	ä	ä ö
trace	crash	alms	walk
chase	add	scar	dwarf
space	match	farce	scald
grace	scrap	czar	fawn
case	track	laugh	crawl
scale	catch	gaunt	forward
haze	sprang	craunch	torpor
aid	scamp	gape	scorch
lay	scratch	ah	adorn
faint	scalp	jaunt	born
â	ä ö	â ê	ē ī
last	squad	scare	verge
class	squalid	chair	serge
clasp	wad	where	sir
dance	squash	wear	stir
bath	squander	cre	sperm
quaff	orange	flare	squirrel
grasp	torrid	heir	dirt
stanch	foreign	bare	earth
task	spot	share	prefer
graft	horrid	lair	term
ou œ ü	o u ö	ou oi	ó ŭ
lose	would	out	done
move	should	our	some
whose	woman	cloud	won
woo	nook	spoil	none
noose	took	quoit	shove
smooth	shook	voice	tongue
ruse	full	hour	buzz

brute	pull	house	much
crude	put	hound	scud
spruce	soot	moist	such
û	<i>d final</i>	<i>d initial</i>	<i>b initial</i>
surge	bed	do	bad
scourge	rod	dare	bend
purge	send	dost	but
purl	board	dime	bare
fur	had	dig	by
<i>b final</i>	<i>t final</i> <i>p initial</i>	<i>t initial</i> <i>p final</i>	<i>g initial</i>
crib	pot	tip	go
tub	pat	top	get
rob	put	trump	gone
scab	pit	tramp	gat
drab	pet	trap	got
<i>g final</i>	<i>j initial</i>	<i>v initial</i>	<i>v final</i>
egg	jug	vat	love
beg	jamb	vase	live
pig	jut	vice	move
dug	jet	vest	drove
bag	jar	vote	save

NOTE.—The teacher can use the above as drills in teaching the sounds and marks. Let the pupils pronounce and tell the marks, or teacher may pronounce and pupils mark.

### MISCELLANEOUS EXERCISES.

[For Marking and Pronunciation.]

Aunt, an, ant, path, pat, pass, bath, bask, balm, brass, calf, cask, calm, cast, gape, grasp, lath, last, palm, pant, past, daunt, laugh, blanch, chaff, glance, scoff, soft, cost, cube, flute, rule, chew, Tuesday, ruby.

*Articulation* is that action of the organs of speech by which each oral element receives its own character.

It is the utterance of separate elementary sounds, or the combination of these sounds into syllables and words.

Pronunciation is the utterance of words with especial reference to sound, syllabication and accent.

Enunciation is utterance in general, as "His enunciation was not clear."

*The requirements of good articulation are:*

1. Normal articulating organs.
2. Strength and flexibility in the use of these organs.
3. A proper knowledge of each sound in the language.
4. A knowledge of the art of combining these sounds into words.
5. Drill, drill, drill, especially on difficult combinations.

NOTE.—The drill in articulation should be so frequent and so long continued that the student shall be able to "pronounce the words trippingly on the tongue." The extreme of affectation is but one degree better than the extreme of carelessness. By practice the pupil may become an exact speaker and yet be easy and natural.

#### ERRORS IN ARTICULATION.

*Errors of substitution:* Figger, holler, ellum, ketch, etc.

*Errors of omission:* F'rever, wich, Id'no, etc.

*Errors of blending:*

Did jew	for	did you,
Would jew	for	would you,
Could jew	for	could you,
Can chew	for	can't you,
Won' chew	for	won't you,
Shan chew	for	shan't you.

NOTE.—Let the expressions in the second of the columns preceding be repeated rapidly many times till the correct pronunciation be given without effort. It can be given, and is one of the marks of a cultured person.

#### DIACRITICAL MARKS FOR VOWELS.

(Sentences suggested by Diebel's "Method With English Grammar." The sentences give the student a type-word for each of the vowel sounds.)

Fāir Kāte, āsk fāther āll thāt wās sād (sēd) ĩn the senāte ābout the ĩfant.

Wē mēt whēre ēight ēarls hād been (bĭn) sēen to ērēct sēven ēmblems.

My ĩtĭnerant cousins whĭrl nĭne tĭn stĭrrĭng machĭnes.

Sōme ōdd ōld wōman's ōpĭniōn may dō gōōd work (wūrĭk) fōr our schōōls.

Īn pŭre fŭn we ūrged Rŭbe Fŭller to buy for business (bĭsness) a ūtensil called a burying (bĕrying) ūrn.

Flŷ, mŷstic martŷr, with the mŷrrh and mŷrtle only.

## CHAPTER VI.

### ARTICULATION.

1. Utter firmly the following exercise, dwelling upon the consonant element, and ending the vowel abruptly:

bā	bē	bī	bō	bū	bōō	boi
bă	bě	bĭ	bŏ	bŭ	bŏō	bou

Substitute for *b* in the above exercise *d, g, j, l, n, w, y*.

2. Utter the following slowly and carefully at first, and increase to a very rapid utterance:

bā-pā bē-pē bī-pī bō-pō bñ-pñ bōō-pōō boi-poi  
 bă-pă bĕ-pĕ bî-pî bǒ-pǒ bū-pŭ bōō-pōō bou-pou

Also da-ta, ya-fa, ja-cha.

3. Robbed, robed; bragged, dragged; banged, hanged; singed; tinged; bulged; divulged; lands, mends; sheathes; breathes; sheathed; breathed; elms, films; chasm; prism; spasms; schisms; risen; dozen.

4. Nymph, lymph; widths, breadths; rob'st, prob'st; milked, bilked; healths, wealths; twelfths; filched, mulched; months, plinths; lengths, strengths; sheath'st, breath'st; troubl'st, doubl'st; rob'dst, prob'dst; eradl'st, saddl'st; struggl'st, smuggl'st; begg'dst, drugg'dst; say'dst, wagg'dst; hold'st, fold'st; help'st, scalp'st.

5. Commit to memory: Ceaseth, approacheth, rejoiceth, ceaseth; approacheth, rejoiceth, ceaseth, approacheth, rejoiceth, ceaseth, approacheth, rejoiceth.

6. To read: Amid'st the mists and coldest frosts, with barest wrists and stoutest boasts, he thrusts his fists against the posts, and still insists he sees the ghosts.

#### RECREATIONS IN ARTICULATION.

1. His cry moved me.
2. His crime moved me.
3. Six thick thistle sticks.
4. A rural ruler truly rural.
5. Charles Smith's Thucydides.
6. She says she will sew a sheet.
7. Flesh of freshly fried flying fish.
8. The sun shines on the shop signs.
9. All night it lay an ice drop there.

10. The sea ceaseth and it sufficeth us.
11. High roller, low roller, lower roller.
12. She sells sea-shells; shall he sell sea-shells?
13. A box of mixed biscuits; a mixed biscuit box.
14. Two toads totally tired tried to trot to Tedbury.
15. Some shun sunshine; do you shun sunshine?
16. Oh, the torment of an ever-meddling memory.
17. He sawed six long, slim, slick, slender saplings.
18. The old cold scold sold an old school coal-scuttle.
19. Eight great gray geese grazed gaily into Greece.
20. He accepts the office, and attempts by his acts to conceal his faults.
21. The cat ran up the ladder with a lump of raw liver in her mouth.
22. Thrice six thick thistle sticks thrust straight through the thin thatch.
23. He built a nice house near the lake, and shouted, "Ice cream for two young ladies."
24. Shave a cedar shingle thin. What! shave a cedar shingle thin? Yes, shave a cedar shingle thin.
25. Did you say you saw the spirit sigh, or the spirit's eye, or the spirits' sigh? I said I saw the spirit's eye, not the spirit sigh, nor the spirits' sigh.
26. Peter Prangle, the prickly, prangly pear picker, picked three pecks of prickly, prangly pears on the pleasant prairies.
27. How much wood would a wood-chuck chuck, if a wood-chuck could chuck wood? Why! if a wood-chuck could chuck wood he would chuck all the wood a wood-chuck could chuck.

28. Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb. Now if Theophilus Thistle, the successful thistle sifter in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter.

29. Read the following very rapidly:

A day or two ago during a lull in business, two little boot-blacks, one white and one black, were standing at the corners doing nothing, when the white boot-black agreed to black the black boot-black's boots. The black boot-black was of course willing to have his boots blacked by his fellow boot-black, and the boot-black who had agreed to black the black boot-black's boots went to work.

When the boot-black had blacked one of the black boot-black's boots till it shone in a manner that would make any boot-black proud, the boot-black who had agreed to black the black boot-black's boots refused to black the other boot of the black boot-black until the black boot-black who had consented to have the white boot-black black his boots should add five cents to the amount the white boot-black had made blacking other men's boots. This the boot-black whose boot had been blacked refused to do, saying it was good enough for a black boot-black to have one boot blacked, and he didn't care whether the boot that the white boot-black hadn't blacked was blacked or not.

This made the boot-black who had blacked the black boot-black's boot as angry as a boot-black often gets, and he vented his black wrath by spitting upon the blacked boot of the black boot-black. This roused the latent passions of the black boot-black and he proceeded to boot the white boot-black with the boot which the white boot-black had blacked. A fight ensued, in which the boot-black who had refused to black the unblackd boot of the black boot-black, blacked the black boot-black's visionary organ, and in which the black boot-black wore all the blacking off his blacked boot in booting the white boot-black.

AN EXERCISE ON THE SOUND U AS HEARD IN BUGLE,  
BLUE, DUTY, ETC.

Do not say *toon* for *tune*, *nōō* for *new*, *dook* for *duke*, *presoom* for *presume*, etc. Look out also for the words *ere*, *you*, *heard*, *grass*, *words*, *absurdly*, *student*, *instead*.

“I presume that the tune  
You assume to be new,  
Was known to the duke  
And his fluter, ere you  
Ever heard of a lute,  
Or the flute that he blew;  
That the dew on the grass,  
And the note that is due,  
With the words ‘constitution.’  
And ‘plume,’ ‘flume,’ and ‘flew.’  
Sound just as absurdly,



Pronounced as men do,  
To the ear of the scholar,  
The student, the muse,  
As to say 'I refoose it'  
Instead of 'refuse'."

## A TEST FOR BONE-HEADS.

[A Yale graduate, head of a school of elocution in New York, is responsible for the following, which he says cannot be memorized.]

Esau Wood sawed wood. Esau Wood would saw wood. Oh, the wood Wood would saw! All the wood Esau Wood saw Esau Wood would saw. In other words, all the wood Wood saw, Esau sought to saw.

One day Wood's wood-saw would saw no wood; hence, all the wood Wood would saw, was not the wood Wood would saw if Wood's wood-saw would saw wood.

Now Wood would saw wood with a wood-saw that would saw wood. So Esau sought a saw that would saw wood. One day Esau saw a saw saw as no other wood-saw would saw. In fact, of all the wood saws Wood ever saw saw wood Wood never saw a saw saw as the wood saw Wood saw would saw. And I never saw a saw saw wood as the wood saw Wood saw would saw until I saw Esau saw wood with the wood saw Wood saw saw wood.

Now Wood saws wood with the wood saw Wood saw saw wood.

## CHAPTER VII.

## ETYMOLOGY OR WORD STUDY.

Etymology is the study which treats of the history of words, their primitive forms, derivation, and all changes of form and meaning.

It includes the inflection of words, or the changes made in words to show gender, person, number, case and time, as *boy, boys, boy's, boys'*; *who, whose, whom*; *give, gives, etc.*; and what is known as word study, word analysis, or the study of the derivation of words, which is separating words into their principal and subordinate elements, and finding the meaning of each element.

The principal elements of words are primitive words (root-words) and stems (roots).

The subordinate elements of words are affixes (prefixes, suffixes).

A primitive word (root-word) is a word which, without any affix, is a complete word in the language: *child, house, man, sky.*

A stem (root) is the principal element in a derivative word which is not usually a complete word in the language without some affix: *vert, volv, posit, lat, spect, spir.*

*Vert* means to turn; *volv*, to roll; *posit*, to put or place; *lat*, to bear or carry; *spect*, to look; *spir*, to breathe.

A prefix is a subordinate element placed before a primitive word or stem to modify the meaning: *con, in, re, de, sub, trans, intro.*

*Con* means with or together; *in* means in, on, not; *re*, back or again; *de*, down, from, concerning; *sub*, under or after; *trans*, across; *intro*, within.

A suffix is a subordinate element placed after a primitive word or stem to modify the meaning: less, ful, ly, acy, ule, kin, ion, tion.

Less means without or lacking; ful, full of or having; ly, like or after the manner of; acy, state, condition or quality of; ule and kin, small or little; ion and tion, act of.

An affix is a subordinate element placed before or after a primitive word or stem to modify the meaning—a prefix or suffix.

A derivative word is a word formed from a primitive word or stem by the addition of an affix or affixes: con-vert, in-volve, re-late, de-posit, in-spiration, intro-spect-ion.

The literal meaning of a word is the meaning which the word has when separated into its principal and subordinate elements and the meaning of each element is found—the meaning of the word according to its derivation.

The common or ordinary meaning of a word is the meaning brought to mind on hearing the word pronounced.

The literal meaning of inspire is “to breathe in;” from in, in, and spir, to breathe.

The common or ordinary meaning is “to draw in breath.”

The literal meaning of deportment is “state of carrying from:” de, from; port, carry; ment, state of.

The common meaning is behavior.

A compound word is a word made by putting

together two or more simple words: boat-club, boarding-house, blackboard, housekeeper, bookkeeping, morning-glory, forget-me-not, never-to-be-forgotten.

A simple word is a word not compounded—a word not made by putting together two or more simple words: boat, house, keeper, formality, impenetrable, incomprehensibility.

Although the hyphen is at present omitted in compound words whenever possible, it is generally used:

a. When the first word ends and the second begins with a vowel, or with the same letter: night-time, head-dress, snow-white, eagle-eyed.

b. When the compound ends with boat, drop, light, room, if the first part has more than one syllable: candle-light, dwelling-house, dining-room, canal-boat, water-drop.

c. When numerals are compounded with words of various meaning: two-handed, one-horse, fifth-rate, three-legged.

d. When a present or perfect participle is compounded with a noun, adjective, or adverb; good-looking, rose-colored, plague-stricken, pear-shaped.

e. When numerals from twenty to one hundred are written in words: twenty-one, sixty-two, eighty-five.

f. When military or civil titles are united: vice-president, lieutenant-governor, attorney-general, rear-admiral.

g. When the omission would obscure the pronunciation or meaning: co-worker, non-essential, co-

tangent, man-eating, lady's-slipper, many-colored, forty five-cent pieces.

The hyphen is used to separate syllables in words, as in-sep-a-ra-ble; to connect the parts of compound words, as easy-going; to unite the parts of words divided by lines in writing or printing.

#### HOW TO BEGIN WORD-ANALYSIS.

Show the meaning of such suffixes as *less*, *ful*, *like*, *ish*, *etc.*, and analyze as follows:

care *less* = without care.

heed *less* = without heed.

fruit *less* = without fruit.

fruit *ful* = having (abundance of) fruit.

care *ful* = having care.

harm *ful* = full of harm.

Use the same suffix with many words before introducing another, so as to fix the form and meaning thoroughly in mind.

Use the blackboard and make the work oral until it becomes familiar. Then have the analyses in writing:

care *less* = without care.

care *ful* = having care.

child *ish* = like a child.

man *ly* = like a man.

Use the work in connection with reading, spelling, or language lessons, or as an independent special or general exercise.

Introduce prefixes such as *un*, *mis*, *fore*, *over*, *under*, *with*:

*un*      *real* = not *real*.

*un*      *like* = not *like*.

*un* *certain* = not *certain*.

Call attention to the endings *s*, *ing*, *ed*, *er*, *est* *en*:

*ripe*    *er*, *est*, *ness*, *en*.

*hope*    *s*, *ed*, *ing*, *ful*, *less*.

*work*    *s*, *ing*, *ed*, *er*.

*change* *s*, *ing*, *ed*, *ful*, *less*, *able*.

*tame*    *s*, *ing*, *ed*, *ness*, *less*, *able*, *ly*.

*teach*   *s*, *ing*, *ed*, *er*, *able*.

*merry* *er*, *est*, *ly*, *ment*.

#### MORE ADVANCED WORK.

Object:

- a. The enrichment of the pupil's vocabulary.
- b. The development of the power of defining words through familiarity with their elements.

Method:

Present the stem and explain its meaning.

Use the stem with prefixes, giving the literal meaning of each resultant word.

Have each word used in sentences given by pupils.

Use the words in spelling and dictation exercises.

Give a new stem and have pupils make a list of derivatives by adding prefixes.

Use the same words with various suffixes.

Question pupils regarding each point in the exercise until all terms are familiar.

Try to secure accuracy in the use of the words as parts of speech—verb, noun, adjective, etc. E. g., *detain*, to hold from; *detention*, act of holding from; *tenant*, one who holds; *tenable*, capable of being held.

*Exercise on the Stem Scrib, to Write; Script, Written.*

This stem has two forms because the verb of which it is a part is an irregular verb.

The first form is the infinitive stem; the second, the participial stem.

*de* scribe = to write concerning.

*circum* scribe = to write around.

*in* scribe = to write upon.

*pre* scribe = to write before.

*pro* scribe = to write forth.

*trans* scribe = to write across.

*sub* scribe = to write under.

*super* scribe = to write above or over.

*con* script = written with.

*post* script = written after.

*re* script = written again.

script = written.

*a* scribe = to write to.

The *a* in ascribe is for *ad*, meaning to or toward. The *d* is dropped because the word is more easily pronounced without it.

*Exercise on Curr Curs (Based on Swinton's Word-Analysis) See Curr, Curs, p. 58.*

What is the meaning of this stem?

Why has it two forms?

What is meant by the current of a stream?

What by a current report?

What by the current number of a magazine?

What are prices current?

As what parts of speech may current be used?

What is the ordinary meaning of currency?

What was the "currency" of the American Indians?

What is meant by "this report gained currency"?

Why are there two r's in currency?

What is an excursion?

What is the meaning of the prefix? Of the suffix?

What is the literal meaning of the word?

What is the power of si in this word?

What diacritical mark has u?

Use the word in a sentence.

What is a "precursor"?

What is the meaning of "These black clouds are the precursor of a storm"?

What are the antecedent and consequent letters in each syllable of precursor?

What word from this stem means "a hostile attack"?

What word means "a course of study"?

What is meant by "a cursory glance"?

Give the literal and common meaning of "curricule".

Give synonyms of excursion, incursion, precursor.

Give synonymous phrases for currency.

What prefixes are used with curr and curs? What suffixes?



## METHODS OF ANALYSIS.

Orthography is a simple derivative word from the Greek stem *graph* meaning to write, and the Greek subordinate element *orthos*, meaning correct. The suffix has no special significance. The literal meaning, therefore, is "to write correctly." The ordinary meaning is "the study which treats of letters, elementary sounds, diacritical marks, spelling, pronunciation, articulation, the derivation of words, etc."

Written analysis:

*orthos* = correct.

*graph* = write or written.

*y* = no special significance.

Indicate the derivation of *revolver*:

*re* = again.

*volv* = roll (L).

*er* = that which.

What is the etymology of *preposition*?

*pre* = before.

*posit* = place (L).

*ion* = state.

What is the literal meaning of *etymology*?

*True word*—etym, true (G.), log, word (G.).

What is the common meaning?

The study of word-forms.

Conductor. '4

Directions for analysis:

*Separate* = con duct or.

*Name parts* = con, prefix; duct, stem; or, suffix.

*Give values* = con, with; duct, lead; or, one who

*Classify* = con, prefix La; duct, stem L.

*Define* = a guide or leader.

*Use* = The conductor asked for our tickets.

*Vary* = The conductor was by no means a lightning conductor. He was too slow.

(Adapted from the Batavia plan of Supt. Kennedy.)

#### MEANINGS OF WORDS.

The meaning of a word may be literal, common (ordinary), figurative, technical.

The literal meaning of a word is (a.) the meaning according to its derivation; (b.) the meaning it has when not used in a figurative sense.

The common or ordinary meaning of a word is the meaning brought to mind when the word is pronounced.

The figurative meaning of a word is a meaning varying from the ordinary meaning:

“Bridget, have you dressed the chickens?”

“Sure, an’ I can’t find any clothes for them at all, at all.”

“Here comes a man,” the green plum cried;

“I wonder what he’s after.”

“You watch your trunk,” the pear replied,

“That fellow is a grafter.”

—*Century Magazine*.

“At the top of the street, the attorneys abound;  
While down at the bottom, the barges are found;  
Fly, Honesty, fly to some safer retreat,  
For there’s craft in the river, and craft in the street!”

“Contentment is a pearl of great price.”

“Give us this day our daily bread.”

“A great many children get on the wrong track because the switch is misplaced.”

The technical or special meaning of a word is its meaning when used with reference to some art, science, trade, or profession.

What is the meaning of the word “link”? What is its meaning according to its derivation? What does it mean in the expression “A Link in the Chain, or A Partial History of Jefferson County”? What is its meaning in surveyor’s measure? What are “golf links”? What was a “link-boy”? What was the “link” that the “link-boy” carried? How many meanings are assigned in Webster’s Unabridged Dictionary to “line.”

#### SYNONYMS, ETC.

Synonyms are words of similar meaning, such as honest, upright, true, faithful, trusty, frank, candid.

Antonyms are words of opposite meaning, such as cold, hot; wet, dry; thick, thin; early, late; good, bad.

Homonyms are words alike in sound, as deer, dear; hare, hair; rain, rein, reign; write, wright, right, rite.

Paronyms are derivatives from a common stem: charm, charmer, charming, charmingly, charmless, charmed, charms.

Eponyms are derivatives from proper nouns: Bostonian, Detroitter, American, Dowieite.

The study of synonyms, synonymous expressions, and antonyms, is a mental exercise of great value.

It tends to enrich the vocabulary, to give variety to expression, to cultivate care in the choice of words and to aid in forming a habit of closely considering differences of meaning.

Homonyms can be used effectively in spelling work, and paronyms and eponyms offer suggestions of value in beginning the study of word-analysis or derivation.

#### SYLLABICATION.

Syllabication is the division of words into syllables.

A word of one syllable is a monosyllable.

A dissyllable is a word of two syllables.

A trisyllable is a word of three syllables.

A polysyllable is a word of more than three syllables.

The last syllable of a word is sometimes called the ultima.

The penult, or penultimate syllable, is the syllable next to the last.

The antepenult is the last syllable but two in a word.

The preantepenult is the last syllable but three.

Syllabication (a.) helps to indicate the pronunciation of words; (b.) may indicate their derivation or composition.

#### ACCENT

Accent is making one or more syllables of a word especially prominent.

Primary accent is the principal accent in a word.

Secondary accent is a lesser accent in a word having more than one accent: com'pre-hen'si-ble.

Tertiary accent is a lesser accent in a word having primary and secondary accent: in-com'pre-hen'si-bil'i-ty.

Radical accent is accent on the root or stem syllable of a word.

### *Rules of Accent.*

As a rule, words of two syllables are accented on the first syllable, and words of more than two syllables on the third syllable from the last; but the rule has many exceptions.

Two-syllabled nouns are frequently accented on the first syllable, while verbs and adjectives of the same spelling are accented on the last.

ac' cent	ac cent'	per' fume	per fume'
con' duct	con duct'	rec' ord	re cord'
ex' tract	ex tract'	trans' fer	trans fer'
ob' ject	ob ject'	sub' ject	sub ject'

But the word address should not be accented on the first syllable, and the word cement is usually accented on the second.

Many two-syllabled words of French origin are accented on the last syllable: fatigue, machine, antique, ravine, croquet, crochet.

Words of more than two syllables, ending in ate, fy, ty, ude, preceded by a single consonant, are usually accented on the antepenult: del'e-gate, ag'gra-vate, im'pli-cate, rep'ro-bate, ven'ti-late, mag'ni-fy, ver'i-ty, for'ti-tude.

Words having the sound of *sh* in the last syllable are accented on the penult: *ex-ten'sion*, *pro-mo'tion*, *in-ter-jec'tion*, *co-er'cion*, *ex-cur'sion*, etc.

## LIST OF IMPORTANT PREFIXES.

[*English.*]

<i>a</i> = at, in, on.	<i>fore</i> = before.
<i>be</i> = to make, by.	<i>mis</i> = wrong.
<i>en</i> (em) = in, on, to make.	<i>out</i> = beyond.
<i>for</i> = not, from.	<i>over</i> = above.
<i>to</i> = the, this.	<i>under</i> = beneath.
<i>un</i> = not, opposite act.	<i>with</i> = against, from.

EXAMPLES: A-head, a-blaze, a-shore, be-numb, be-side, be-cause, en-circle, em-bark, em-power, forbid, for-bear, fore-sight, fore-shadow, mis-rule, mis-apply, out-break, over-rule, to-night, un-able, un-deceive, under-mine, under-rate, with-stand, with-hold.

[*Latin Prefixes.*]

<i>ab</i> (abs) = from.	<i>intra</i> = within.
<i>ad</i> (a, ac, af, ag, al, an, ap, ar, as, at) = to.	<i>intro</i> = within.
<i>ante</i> = before.	<i>juxta</i> = next to.
<i>bi</i> (bis) = two, twice.	<i>non</i> = not.
<i>circum</i> (circu) = around.	<i>ob</i> (oe, of, op) = in front, in the way, against.

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†For the sake of euphony the last letter of the prefix is often changed to the first letter of the root, or is dropped. Such consonant changes are examples of assimilation—see assimilation of consonants, p. 11.

<i>con</i> (co, col, com, cor) =	<i>per</i> = through, thoroughly.
with, together.	<i>post</i> = after.
<i>contra</i> (counter) = against.	<i>preter</i> = beyond.
<i>de</i> = down, from, concern-	<i>pre</i> = before.
ing.	<i>pro</i> = for, forth.
<i>dis</i> (di, dif) = apart, not,	<i>re</i> = back or again.
opposite act.	<i>retro</i> = backward.
<i>ex</i> (e, ec, ef) = out of, from.	<i>semi</i> = half.
<i>extra</i> = beyond.	<i>se</i> = aside.
<i>in</i> (il, im, ir) = in, on (in	<i>sine</i> = without.
verbs and nouns); not	<i>sub</i> (suc, suf, sug, sup,
(in adj's and nouns).	<i>sus</i> ) = under.
<i>inter</i> = between.	
<i>subter</i> = under.	<i>ultra</i> = beyond.
<i>super</i> = above, over.	<i>vice</i> = instead of.
<i>trans</i> = over, beyond.	

EXAMPLES: abnormal, abstain, administer, ascend, accustom, affix, annex, apportion, attain, antedate, bivalve, circumnavigate, condole, co-educate, compress, correspond, contradistinction, counterbalance, demerit, disinter, disseminate, diffident, export, eject, eccentric, extraordinary, import, illegitimate, irreverent, intercommerce, intra-mural, introduce, juxtaposition, noncombatant, object, project, reject, subject, (L. *jacere*, to throw), oppress, permanent, pervade, post-meridian, prefix, preternatural, pronoun, rebound, retrograde, select, semicircle, sinecure, sublet, succumb, suppress, subterranean, supernatural, surpass, transcontinental, traverse, ultra-marine, vice-royal.

## [Latin Stems.]

*ag**act*=drive, do.*anim*=life, mind, soul.*ann**enn*=year.*aqu*=water.*aud*=hear.*aug**auct*=increase.*ced**ceed**ceas**cess*=go, yield.*cent*=hundred.*cred**credit*=trust.*cor**cord*=heart.*corp**corpor*=body.*cura* (*cur*)=care.*cur**curr**curs**cours*=run.*bat*=strike, beat.*bell*=war.*brev*=short.*burs*=purse.*capt**cip**cept**ceire*=take, seize.*capt**capit**cipit**ciput*=head.*clud**clus*=shut.*dent*=tooth.*dic**dict*=say, speak.*duc**duct*=lead.*doc**doct*=teach.*exempl*=pattern.*fer**lat*=bring forth, carry.



<i>fac</i>	<i>greg</i>
<i>fact</i>	<i>grex</i> =flock, herd.
<i>fic</i>	<i>gen</i>
<i>fec</i>	<i>gener</i> =kind, class, race.
<i>fect</i> =make, do.	<i>her</i>
<i>fest</i> =feast.	<i>hes</i> =stick.
<i>fin</i> =end, limit.	<i>habit</i> =live, dwell.
<i>firm</i> =strong, steadfast.	<i>hospit</i>
<i>flect</i>	( <i>host</i> )=host, guest.
<i>flex</i> =bend.	<i>jac</i>
<i>foli</i>	<i>jeet</i>
<i>foil</i> =leaf.	<i>jet</i> =throw.
<i>fore</i>	<i>leg</i>
<i>fort</i> =strong.	<i>lect</i> =choose, gather.
<i>fract</i>	<i>leg</i> =law.
<i>frang</i> =break.	<i>liber</i> =free.
<i>flu</i>	<i>litera</i> =letter.
<i>flux</i> =flow.	<i>loqu</i>
<i>fund</i>	<i>locut</i> =speak.
<i>fus</i> =pour, melt.	<i>man</i>
<i>grad</i>	( <i>main</i> )=hand.
<i>gress</i> =step, go.	<i>mater</i>
<i>grat</i>	<i>matr</i>
<i>grac</i> =pleasing, favor, thankful.	<i>matr</i> =mother.
	<i>mit</i>
	<i>miss</i> =send.

*mov**mot*=move.*not**(nob)*=know, mark.*nov*=new.*number*=number.*pater**patr*=father.*pel**puls*=drive.*pend**pens*=hang.*ped**pod*=foot.*port*=carry.*pon**posit*=put, place.*prim**prin*=first.*press*=press.*punct*=point.*plic**plicat**plicit**plcx*=fold.*rex**reg**rect*=rule.*riv*=stream.*rog**rogat*=ask.*rupt*=break.*serv*=keep, serve.*sec**sect*=cut.*sequ**secut*=follow.*sed**sess**sid*=sit.*scrib**script*=write.*spir**spirat**spirit*=breathe.*spee**spic**spect*=look.*solv**solut*=loosen.*son*=sound.

<i>sta</i>	<i>voc</i>
<i>stat</i>	<i>vocat</i> =call.
<i>statut</i>	<i>vinc</i>
<i>stit</i>	<i>vict</i> =conquer.
<i>stitu</i>	<i>ven</i>
<i>sist</i> =stand.	<i>vent</i> =come.
<i>sum</i>	<i>verb</i> =word.
<i>sumpt</i> =take, use, spend.	<i>vid</i>
<i>tang</i>	<i>vis</i>
<i>tact</i>	( <i>vey</i> )=see.
<i>tig</i> =touch.	<i>val</i>
<i>trah</i>	<i>valid</i>
<i>tract</i> =draw, pull.	( <i>vail</i> )=be strong.
<i>tort</i>	<i>vi</i>
<i>torn</i>	<i>via</i> =way.
<i>torm</i> =twist.	<i>un</i> =one.
<i>ter</i>	<i>du</i> =two.
<i>terr</i> =earth.	<i>tri</i> =three.
<i>temp</i> =time.	<i>quat</i>
<i>tend</i>	<i>quatr</i>
<i>tent</i>	<i>quadr</i> =four.
<i>tens</i> =stretch.	<i>quin</i>
<i>ten</i>	<i>quint</i> =five.
<i>tin</i>	<i>sex</i>
<i>tent</i>	<i>sext</i> =six.
<i>tain</i> =hold.	<i>octo</i>
<i>vert</i>	<i>octav</i> =eight.
<i>vers</i> =turn.	<i>novem</i> =nine.
<i>volv</i>	<i>decem</i>
<i>volut</i> =roll.	<i>decim</i> =ten, tenth.

## [Greek Prefixes.]

<i>a</i> (an)=without, not.	<i>en</i> (em)=in, on.
<i>amphi</i> =both, around.	<i>epi</i> (ep)=upon.
<i>ana</i> =up, back, through.	<i>hyper</i> =over.
<i>anti</i> (aut)=against, opposite.	<i>hypo</i> =under.
<i>dia</i> =through.	<i>meta</i> (met)=beyond, change.

EXAMPLES: Atheist, anarchy, amphitheater, angular, anti-slavery, diameter, engraft, epidermis, hypercritical, metaphysical, hypocritical.

## [Greek Stems.]

<i>arch</i> = rule.	<i>gram</i>
<i>archi</i> = chief.	<i>gramm</i> = letter.
<i>astr</i>	<i>graph</i> = write.
<i>aster</i> = star.	<i>helio</i> = sun.
<i>acr</i> = air.	<i>hydr</i> = water.
<i>auto</i> = self.	<i>log</i> = speech, word, science of.
<i>bi</i> = life.	<i>lith</i> = stone.
<i>bibl</i> = book.	<i>meter</i>
<i>chron</i> = time.	<i>metr</i> = measure.
<i>dox</i> = glory, praise.	
<i>etymo</i> = true.	
<i>ge</i> = earth.	<i>mon</i>
<i>gno</i> = know.	<i>mono</i> = single, one, alone.

<i>ornith</i> =bird.	<i>soph</i> =wise.
<i>ortho</i> =correct.	<i>tact</i>
<i>oste</i> =bone.	<i>tax</i> =arrangement, order.
<i>onym</i> =name.	<i>techn</i> =art.
<i>path</i> =feeling, suffering.	<i>the</i> =god.
<i>phil</i> =love.	<i>the</i> =put, place.
<i>phon</i> =sound.	<i>ton</i> =tone.
<i>phos</i>	<i>typ</i> =beat, strike.
<i>phot</i> =light.	<i>zo</i> =animal, life.
	<i>tetra</i> =four.
<i>phren</i> =brain.	<i>penta</i> =five.
<i>phthong</i> =sound.	<i>hexa</i> =six.
<i>physi</i> =nature.	<i>hepta</i> =seven.
<i>polis</i> =city.	<i>hecto</i>
<i>rhe</i> =flow, speak.	<i>heca</i>
	<i>hekta</i>
<i>scop</i> =see, watch.	<i>hekto</i> =hundred.

## A LIST OF SOME IMPORTANT SUFFIXES.

## [Noun Suffixes.]

*an, ant, ent, ar, er, or, ard, ary, eer, ier, ist, ive,*  
*ster*=one who does or is.

*ate, ee, ite, ive*=one who is, one to whom.

*ary, ery, ory*=place where.

*acy, age, al, ance, ancy, dom, cnce, ency, hood, ing,*  
*ion, ism, ment, mony, ness, ry, ship, th, tude, ty, or*  
*ity, ure, y*=state, quality, act.

*cle, cule, ie or y, kin, en, let, ling, ock, ule, ette*=  
 diminutives.

[*Adjective Suffixes.*]

*al an, ar, ary, ic or ical, id, ile, ine, ory* = pertaining to.

*ate, accous, ful, ose, ous, some, y* = full of, or having.

*able, ble, ible, ile* = that may or can be.

*ice* = having power.

*ish, like, ly* = like.

*less* = without.

*en* = made of.

*ant, ent* = being or doing.

*oid* = shaped like, having the form of, like.

[*Verb Suffixes.*]

*ate, en, fy, ish, isc or ize* = to make.

[*Adverb Suffixes.*]

*ly, wise* = manner.

*ern, ward* = direction.

EXAMPLES OF SUFFIXES: Comedian, defendant, adherent, scholar, scribbler, surveyor, wizard, missionary, auctioneer, cashier, monopolist, operative, punster, associate, assignee, favorite, captive, apiary (L. *apis*, a bee), hennery, observatory, supremacy, pilgrimage, recital, forbearance, expectancy, martyrdom, abhorrence, transparency, likelihood, rehearsing, rebellion, barbarism, atonement, holiness, matri-money, pleasantry, apprenticeship, depth, solitude, brevity, rapture, particle, animalcule, Sammy,

Willie, lambkin, kitten, brooklet, duckling, hillock, globule, cigaret, celestial, suburban, planetary, oceanic, astronomical, puerile (L. *puer*, a child), declamatory, grateful, frolicsome, flowery, habitable, convertible, corrective, knavish, matronly, fruitless, errant, brazen.

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## CHAPTER VIII.

### SOME RULES FOR SPELLING.

A few of the rules for spelling, if taught inductively, will be of great value to the pupil. Here-with are given a few of the most useful ones; teachers should supplement them with illustrative exercises.

1. When adding a suffix beginning with a vowel to words of one syllable ending in a single consonant preceded by a single vowel, or to words of more than one syllable ending in the same way and accented on the last syllable, double the final consonant.

[*h*, and *s* in derivatives of *gas*, are the only exceptions to this rule.]

Give reasons for the following spelling: Spinning, wrapping, reaping, forming, compelling, revealing, entrapping, rendering, preferred, appeared.

EXPLANATION: *Spin* ends in one consonant, the

consonant is preceded by one vowel; hence we double the *n* before the suffix *ing*, and have spinning. In *reaping* we don't double the *p* because two vowels precede it. In this manner apply the rule to many cases.

2. When a syllable beginning with *e*, *i* or *y* is added to a word ending with *c*, *k* is inserted after *c* to prevent it from taking the sound of *s*: *trafficker*, *picnicking*, *frollicking*, etc.

3. Final *e* is omitted before suffixes beginning with a vowel, except when it is needed to keep *c* or *g* soft, or when its omission would obscure the pronunciation or meaning.

EXAMPLES: Giving, having, singeing, charging, chargeable, fencing, peaceable, subduing, conducive.

4. When adding any termination, except one that begins with *i*, to words that end in *y* preceded by a consonant, change *y* to *i*: easy, easily; lady, ladies.

[The derivatives of dry, shy and sky, are exceptions.]

EXAMPLES: Families, turkeys, essays, cherries, valleys, berries.

5. Change *ic* to *y* before the suffix *ing*: lie, lying; die, dying; tie, tying.

6. In spelling words like believe and receive, let *i* follow *l*, and *e* follow *c*: relief, conceit; belief, ceiling; lief, receipt.

#### SUGGESTIONS TO TEACHERS.

Some pupils are born spellers; most pupils are not. All pupils can become pretty fair spellers.



Don't depend on the regular daily spelling exercise alone to teach spelling.

Spell in every recitation. Spell a few of the difficult words of each lesson. As soon as pupils learn to write, begin each recitation by a spelling test, written or oral, of from three to twenty words.

Pronounce the derivatives of common words. Don't be content with "divide," but pronounce "division," "dividing," "divisor," "divisible;" not only "cancel," but "canceling," "cancellation,"\* "canceled."

Underscore the misspelled words in every written exercise. Require pupils to correct these words and copy in a memorandum book.

Plan for frequent spelling matches on these misspelled words, and others.

Spell down on lists of class words, i. e., kitchen words, carpenter's words, farm words, etc. Create a spelling spirit by frequent matches. Spell class against class, grade against grade, boys against girls, etc.

Do not neglect oral spelling. It helps to perfect articulation, pronunciation and syllabication.

Dwell most, especially with poor spellers, on words which the pupil will use in his daily life and work.

#### NEW AND IMPROVED MANNER OF SPELLING DOWN.

In spelling down use this plan :

1. Choose sides.
2. Seat pupils so that those on opposite sides will alternate.
3. Let all pupils write every word, numbering words carefully on their papers.
4. Spell no word with a capital unless it is one that always requires a capital.

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\* Cancellation according to the Standard Dictionary.

5. After the words are written, let the writer place his name on the paper and pass it to a pupil of the opposing side for correction.

6. Let the teacher give clearly the correct spelling of every word, a check mark being placed after each word missed.

7. Let pupil who corrects a paper place his name to the paper and state the number of the word first missed on the paper he corrects, and also the number of words missed on that paper. A word omitted should be counted missed.

8. Exchange papers again, so that each may have his own paper.

9. Give a minute or two for appeals.

10. *Let the two sides stand opposite each other in the room.*

11. *The teacher says: All who missed the first word may be seated; second word, third and so on, pupils taking their seats as fast as the number of their first word missed is called; so on to the finish. Of course the last one standing has fairly spelled the school down because he has spelled every word till the one missed.*

12. After all are down, ask all to rise in their places again and take this test: All who missed twenty or more words be seated; nineteen, eighteen and so on down to one; in this way ascertain who is the best speller.

#### WORDS FOR SPELLING TESTS.

#### *N. E. A. Cleveland Spelling Test.*

At the Cleveland meeting of the National Educational Association, in which a colored girl won first

rank, the following 100 words were given in the national spelling contest. Unless you are a "bromide" you will turn your advanced pupils loose on them:

which	pursue	umbrella
separate	origin	persevere
develop	exercise	Arctic
whether	handkerchief	particular
February	potato	adjacent
benefited	iron	pumpkin
grammar	together	except
accommodate	beginning	recognize
embarrass	surprise	similar
business	thorough	admittance
acquiesce	negroes	irrelevant
privilege	fulfill	foreigner
parallel	principal	deceit
judgment	professor	hygiene
until	descendant	siege
management	government	niece
analysis	analyze	alley
lettuce	detached	ceiling
elm	governor	chimney
precede	cleanse	necessarily
occasion	vertical	partition
divisible	prejudice	capitol
chargeable	regretted	muscle
supersede	noticeable	preparation
occurrence	restaurant	victuals
committee	curiosity	disease
disappear	miniature	millinery
mischievous	poem	sovereign

character	reverend	mischievous
several	misspell	architect
laboratory	equipage	stationary
balloon	cemetery	athletic
geography	conscience	convenient
cistern		

*Sixty Common Words.*

1. cornice	21. yeast	41. accordion
2. vinegar	22. sieve	42. diphtheria
3. hominy	23. seize	43. tranquility ✓
4. succotash	24. panel	44. dissipate
5. porridge	25. cistern	45. lilies
6. basin.	26. zincky	46. billiards
7. pewter	27. emptyings	47. hare-lip
8. suet	28. biscuit	48. exaggerate
9. turkeys	29. knead	49. tyrannical
10. cookies	30. cellar	50. numbskull
11. chimneys	31. clevis	51. erysipelas ✓
12. jellies	32. colter	52. frolicsome
13. succeed	33. ballot	53. vaccinate
14. precede ✓	34. celery	54. collision
15. proceed	35. separate	55. excelled
16. recede	36. salad	56. sensible
17. concede ✓	37. napkin	57. legible
18. supersede	38. frolicking ✓	58. recommend
19. intercede ✓	39. valleys	59. precise
20. bilious ✓	40. beefsteak	60. prejudice

*Sixty Words not Quite so Common.*

1. persistence ✓	10. auxiliary ✓	19. bounteous
2. grateful	11. amateur	20. transferred
3. specimen	12. novice	21. philosophy
4. apparatus	13. intercept	22. physiology
5. recompense	14. statistics	23. psychology
6. analysis	15. accommodate	24. genuine
7. receipt	16. censure ✓	25. facilitate
8. parallel	17. promissory	26. discern
9. participle	18. reference	27. suspicion

28. conceal	39. accede ✓	50. bargain
29. conceive	40. exceed	51. tolerate
30. possess	41. amicable	52. crystallize
31. ventilate ✓	42. balance	53. carriage
32. license ✓	43. obstacle	54. reversible
33. affidavit	44. definite	55. collectible ✓
34. dimension ✓	45. fugitive	56. adjacent
35. guarantee	46. occurrence	57. plenteous
36. rarity ✓	47. audible	58. complete
37. serviceable	48. admissible	59. disperse
38. changing	49. precision ✓	60. admittance

*Try These for Hard Ones.*

1. gauge	26. ghoul	51. beleaguer
2. guerrilla ✓	27. fusillade	52. crusader
3. cuirassier	28. cynical	53. accouterments ✓
4. porphyry ✓	29. inflammatory	54. peculiarly
5. paraphernalia ✓	30. sesterces	55. gauntlets
6. whinney ✓	31. baldric	56. turban
7. mullein	32. superfluous	57. vantageless
8. novitiate	33. acetylene ✓	58. heraldry
9. vicissitude	34. insufferable	59. triumphal
10. apprehensive	35. colonies	60. architraves
11. rhinoceros	36. eradicated	61. infinitude
12. momentum	37. ignominiously	62. mnemonics
13. versatile	38. insidious ✓	63. apocalypse ✓
14. hauberk	39. exultation	64. idiosyncrasy
15. pennoncel	40. caricatured	65. plagiarism
16. poniard ✓	41. grotesque	66. surcingle
17. chanticleer ✓	42. Saracen	67. mademoiselle ✓
18. invulnerable	43. Pentateuch	68. initiation
19. apostasy	44. nonpareil	69. mayoralty
20. bicycle	45. indelible ✓	70. recision
21. bowie-knife	46. millionaire	71. pyrrhonism ✓
22. caisson	47. sanatory	72. desiccate ✓
23. euchre	48. alpaca	73. apologetic
24. elecampane	49. meerschaum	74. supinely
25. exchequer	50. terrify	75. subjugation

76. apparition	97. illusory ✓	118. cavalier
77. earthquake	98. artifice	119. uncouth
78. injustice	99. agility	120. venerable
79. oppression	100. presumption	121. colleague
80. rebellious	101. embroidered	122. predestined
81. precautions	102. couchant	123. clemency
82. penetrating	103. cylindrical	124. conflagration
83. unpracticed	104. judicature	125. solace
84. Numidian	105. inoculate ✓	126. Pleiades
85. Thracians	106. isosceles	127. Sadducee
86. Spartacus	107. caoutchouc	128. California
87. lachrymal	108. purslain ✓	129. tenet
88. camomile	109. bacchanalian	130. vicar
89. cavalier	110. anachronism	131. pyrites
90. millennium	111. corpuscle	132. delusive
91. stadtholder	112. chenille	133. Tennessee
92. colonelcy	113. corypheus	134. deleble ✓
93. hygiene	114. aphyllous.	135. chute
94. labyrinth	115. saccharine	136. wangan
95. inimitable	116. monarchical	137. fuguing
96. dexterity	117. chauffeur	138. Delaware

MICHIGAN'S 800.

The Superintendent of Public Instruction of Michigan in 1895 arranged for a State Spelling Contest and sent out a list of words to be used in district, township, and county tests. The words were collected from misspelled words in correspondence, examination papers, and words which experience in the schoolroom had shown to be troublesome.

Believing that spelling is taught more practically when the words to be studied are woven into paragraphs that call attention to their meaning, the following paragraphs were arranged so as to include the list of eight hundred words before mentioned.

These exercises should be written by pupils from dictation of teacher; and, for convenience in marking, the particular words to be noted in each are printed

in italics and their number indicated by figures in parenthesis, no word being twice italicized.

The *capital* city of *Michigan* is a *capital* place in which to *reside*, and from the *Capitol dome* a fine view of the *surrounding* country can be *gained*.—(9).

The small boy who *addressed* this *epistle* to *Superintendent Pattengill* is by no means the only *individual* who *cannot spell* his name *correctly*.—(8).

The *dairy maid* *each week* sold the *butter* she *made*, and *every Saturday night* spent some time *adding up* the *sum* of her small *earnings*.—(12).

When the *mail* arrived, we learned that a *male* cousin was coming on the next *train*, with the *seven* small *children* who *always accompanied* him on his *annual travels*.—(11).

He was *particularly fond* of this one *daughter*, and when he *found* her *studying* *arithmetic*, *grammar*, *physiology*, *history*, and *physical geography*, all in one *year*, he shook his *head* *doubtfully* and *feared* *continually* lest she should *develop* *brain fever* in *consequence*.—(20.)

It was a *business principle* of his that the smaller the *principal invested*, the better should be the *security furnished*, since *irresponsible individuals* often *borrow* small amounts with no *intention* of *repaying*.—(16.)

*English* *grammar* was her *bugbear* and she never could see the difference between a *participle* used as a part of the *predicate*, and a *participial adjective*. So she went to the *Ypsilanti Normal* one term and devoted her *entire attention* to the *study* of her *native tongue*, the result being that she *finally* obtained the *coveted certificate* to teach.—(24.)



*"The nuptial rite was concluded and the minister was pausing to write down the names of the newly wedded pair, when right down the center of the aisle came a crazy looking creature who cried, "I'll forbid the banns, if no one else will."—( 19.)*

Teachers too often forget that the diagram should be employed only as a means to an end, like any other object lesson; and whenever the pupil is unable to analyze without diagramming as he goes, it is time to cast this method aside altogether. It is "cramming," not teaching, when the means becomes the end of analysis.—( 15. )

*Ben had been a naughty boy for so many months that his aunt decided he must be kept at home from the husking bee as a punishment for his wilfulness.—( 12. )*

The moderator of our district was a bitter enemy of both the treasurer and director, and publicly declared his belief that they were in league to fill their own pockets by padding the census list, though the director had made affidavit before the proper officer that it was correct.—( 21. )

The guardian of the child that lies buried on yonder hill-top, has been accused of criminal complicity in its death, as he had recently taken out an insurance policy on its life, payable to himself.—( 13. )

One of the scholars in the primary department one day fell into convulsions, which were supposed to be induced by the green apples he had eaten in disobedience to his parents' command. Several pupils were sent for aid, but he remained unconscious until the doctor came.—( 18. )



The societies he organized were numerous and all bore different names, though without much real difference in the principles underlying them or the objects they sought.—(13.)

He was truly thankful for the opportunity to earn so large an income, and received the news of his promotion with such evident delight as caused his father immediately to acquiesce in his desire to leave home. even though against his own interest.—(20.)

With a large awl he pierced a hole through the canvas and threw himself down behind a big tree that stood conveniently near the tent, thus managing to gain a bird's-eye view of the interior and all its dusky inhabitants.—(15.)

He dreamed visions of himself acting as aid to the commander-in-chief of the armies, and was positive that he should hew down all obstacles to his advancement, as successfully as any brave knight of old ever cut his way through an opposing phalanx of mailed warriors.—(17.)

A city maiden, wearing a jaunty Eton jacket and possessed of many coquettish airs and graces, created such a commotion among the representatives of the sterner sex present at the village ball, that her girl companions grew quite jealous and began to cast about for some method of recalling the rustic swains to their senses.—(30.)

A sudden sneeze caused the epiglottis to fly open just in season for a bit of food to pass into the trachea instead of the esophagus, when such a fit of coughing ensued as nearly choked the unfortunate child to death.—(11.)

The *surgeon* who was *summoned* to set the *broken humerus*, seemed to be always in a *humorous mood*, and was so *jolly* that his face was *fairly scamed* with the *wrinkles* caused by his *habit* of *laughing* so much.—(13.)

My son who had won a *great reputation* as a singer, sat before the *glowing grate* with one foot on the *fender*, *gazing* through the *window* at the *ruddy hue* cast over the *landscape* by the *setting sun*, and *watching* it *fade* into a *dun gray*, while he *softly* sang *Longfellow's* wonderful poem, "*The Day is Done.*"—(25.)

The *drunken Dane* did not *deign* to *heed* the commands of the *policeman*; and the more *liquor* he drank the *noisier* he grew, until *arrested* and *carried off* to the *jail* where he could *procure* no more "*old rye.*"—(12.)

John's various friends one and all, *respectively* tried to *awaken* him to some sense of his *duty*; but, though he listened to each *respectfully*, he continued his *refusal* to become a *candidate* for this *desirable* position, *assigning* no reason for his *action*.—(11.)

At last he *told* the *whole truth* and *confessed* to his *participation* in this *illegal canvass* of *votes* and *acknowledged*, too, that he was the *weak tool* of *two shrewd political tricksters* who were the *real instigators* of these *election frauds*.—(19.)

He *strode* through the *wintry forest* with a *proud tread* and *happy heart*, bearing the *huge antlers* of a *hart* as *trophy* of his *skill* in *hunting*. *Entering* a little *cottage* near by, he *cast down* his *burden* for his *hopeful heirs* to *drag* to and *fro* with *merry shouts*, until the *bawl* of the *smallest urchin* *announced* that it was *scarcely suited* as a *plaything* for such *tender hands*.—(28.)

*There was scarcely any fuel or food left in the house, and the children were but meagerly supplied with clothing, so that the mother's heart sank within her as the dreary autumn days predicted the coming of winter and the suffering they must so surely endure.—(17.)*

*A low caste Hindoo stood concealed behind an urn of swaying palms, his glittering eyes peering out at two Brahmins who talked very earnestly together until the bell tolled the midnight hour, when they went their separate ways, wholly unconscious that their plotting had been suspected and would be frustrated by one of the sect they so despised.—(22.)*

*He was carefully scanning a marvelous engraving on the walls and thinking of engaging the artist to paint a portrait, when a friend upon whose judgment he greatly relied, expressed a preference for another picture; and he at once deferred to him and changed his decision. Can you give the rule for spelling each of the derivatives found in the above paragraph?—(22.)*

*The tired prisoner was rudely thrust into a dingy room with low cobwebbed ceiling and small windows protected by parallel iron bars, where he sank upon a musty straw pallet to dream of the reprieve that he hoped the morrow might bring.—(17.)*

*When the new pupil in geometry failed to distinguish between a circle and a circumference, the teacher illustrated it by taking a common dinner pail and pointing out that it was a perfect cylinder, having a circle for the bottom, the circular edge of which was a circumference.—(17.)*

*The surcingle broke and the man was precipitated to the ground, his fiery steed galloping far out into the*

*country*, where he might roll in the *dirt* or *browse* on the grass by the *roadside* with *none* to say him nay, until finally *overtaken* by his master and *deprived* of his *short-lived liberty*.—(15.)

No wonder the cook was *cross*! The *chimneys* both *smoked* and the *cookies* would not *bake*; the *emptyings* she *borrowed* of a *neighbor* proved poor, and the *bread* was *sour*; the *cistern* was dry with no *prospect* of *rain*; and, to make a bad matter *worse*, she got some *pepper* in one eye that *caused* the *tears* to *flow* in *earnest*.—(19.)

As the *waves* began to *recede*, the *desperate* sailor *succeeded* in *climbing* onto the great rock, though he could not *conceive* how he ever *accomplished* so *difficult* a *feat* and did not *flatter* himself that his *feet* were yet on a *safe foundation*.—(13.)

It was such *changeable* weather that *deciding* upon a day for the *excursion* was *extremely* difficult, and he was much *relieved* by a letter from his *niece* saying it had been *indefinitely postponed*.—(10.)

The *States* that *seceded* *acceded* to every wish of their new president, whose *authority* now *superseded* all others and in whom they had *unbounded confidence*, being *willing* to trust the *welfare* of the new *Confederacy* entirely to him.—(10.)

The *shipwrecked* sailor opened his eyes upon a *deserted isle* where the only *living creature* was the *faithful Newfoundland* dog which had *rescued* him and now *fawned* upon him with delight at his *recovery* of *consciousness*.—(13.)

*Dorothy* was *anticipating* a most *enjoyable tour*. She lived in *Shiawassee county*, *Michigan*, and it was

arranged that she should join a *cousin* who was coming from *Louisiana* to *Charlevoix* for the *summer*; there she would meet her *sister* from *Houghton* and a *brother* from *Oklahoma*, when the *four* would form a *party* that could *jaunt* about at their *pleasure*, perhaps visiting *Mackinac Island*, *Sault Ste. Marie*, and *Marquette*.—(26.)

The poor *widow* whose *larder* had been so long *empty*, felt quite *overwhelmed* with so much food in the house; but, after *dressing* and *singeing* the *turkeys*, she *carried* them and the *beefsteak* down *cellar* where she *really gloated* over her little *store* of *vegetables*, which included *potatoes*, *squash*, *beets*, *celery*, *asparagus*, *tomatoes*, and *corn*. As her eyes rested on the *latter*, they *glistened* as she thought of the *savory succotash* she would *prepare* for this *prodigal son* who had *returned* so *opportunistically*, and she gave *heart-felt thanks* for her good *fortune*.—(33.)

Long before he *studied civil government* he was *familiar* with many *articles* of the *constitution* and knew the *Declaration of Independence* by heart. An *uncle* with whom he lived in his *youth*, was a *member* of *Congress* and talked much about *appropriations* and *legislative enactments*; and the *nephew* was an *interested listener* to many *conversations* among *senators* and *representatives* regarding the *work* of *committees*, the *possibility* of the *President's vetoing* certain *measures*, or the *necessity* of an *early adjournment*. Even as a *boy* he was *personally acquainted* with *various speakers*, *secretaries*, and *clerks*,—in fact was *brought up* in an *atmosphere* calculated to fit him for the *statesman* he afterwards became.—(43.)

Our teacher was so strong a believer in the theory of unification that she used it even in its narrowest application, so that a problem in multiplication was never considered complete until it had been properly proven by dividing the product by the multiplier to see if the quotient equaled the multiplicand. Likewise, she taught addition and subtraction together, and made cancellation an important factor in the reduction of fractions to their lowest terms or in multiplying two large fractions together. In every lesson she showed how to lessen labor, by applying some other principle already mastered.—(39.)

One week John Smith had a chapter of accidents. On Monday he cut his finger on a broken pane of glass. Tuesday, as he was walking along looking up at the weather vane on the church steeple, he stubbed his toe and fell, striking his occipital bone on the pavement, fracturing his clavicle, and skinning both knuckles. Wednesday, a small insect flew into the Eustachian tube of his left ear, causing a severe earache. Thursday, a fishbone lodged in his pharynx and had to be extracted by a physician. By Friday he felt bilious, the sclerotic coat of his eyes grew blood-shot, and he showed symptoms of inflammation of the veins, and Saturday, was seized with an acute pain caused by the lodgment of a grape seed in the vermiform appendix, making a surgical operation necessary on Sunday.—(57.)

When George was studying orthography, he knit his brows considerably over the following rule:

1st. Final e of a primitive word is usually dropped before a suffix beginning with a vowel, and is retained before one commencing with a consonant; as living,



*lively*. It is always retained after soft c or g; as *serviceable*, *courageous*.

2d. *Monosyllables* ending in a *single* consonant preceded by a single vowel, or *polysyllables accented* on the last syllable and ending in a single consonant preceded by a single vowel (or a single vowel after qu) *generally double* the last letter before a suffix beginning with a vowel; as *sinning*, *preferring*, *quitting*. But if this final consonant is not preceded by a single vowel, or the accent is not on the last syllable, the final consonant is not *doubled*; as *ailing*, *traveling*.

After studying until he thought he *understood* all about the accent and *doubling* of letters, he wrote out these rules from *memory* and was delighted to find only one *misspelled* word: viz., “generally.” Can you tell why it *requires* two l’s?—(37.)

[NOTE.—It would be well for all pupils to commit above rules to memory and make lists of words to which they apply.]

## CHAPTER IX.

NOTE.—A careful reading of the pages of this book will enable one to answer the following :

## REVIEW QUESTIONS.

1. What is the power of a letter?
2. What is a syllable?
3. What are cognates? Name some.
4. What are liquids? Sibilants? Fricatives?
5. What letters represent these sounds?
6. What is a diphthong? Give example.
7. What is a digraph? Write two. A trigraph?
8. What is an improper diphthong? A tetragraph?
9. Can two consonants form a digraph?
10. What is a triphthong? Give one.
11. Give a word containing a proper diphthong.
12. How are words divided as to their formation?
13. How are words divided according to number of syllables?
14. How many words in the English language?
15. Why are words divided into syllables?
16. What are the names of the diacritical marks used with consonants?
17. What is a simple word? Give examples.
18. What is a compound word? Give examples.
19. What is a primitive word? Give examples.
20. What is a derivative word? Give examples.
21. When is the hyphen omitted in compound words?
22. Give a compound primitive word.
23. Give a compound derivative word.



24. What is a prefix? Name some.
25. What is a suffix? Name some.
26. From what languages do we get most of our prefixes?
27. What is orthography?
28. What is an elementary sound?
29. How many are there in the English language?
30. What is a diacritical mark?
31. Name the diacritical marks used with vowels.
32. What is a vowel? A consonant?
33. What is a vocal? A subvocal?
34. What is a mute? A semivowel?
35. What is accent? How marked?
36. Name some consonant combinations.
37. What is a silent letter?
38. Name some letters that are never silent.
39. Name the unnecessary letters of our alphabet.
40. What are the uses of silent letters?
41. Give two words containing *u* used as a consonant. Give a word with *u* used as a vowel.
42. When are letters said to be *subsequent*?
43. When are letters said to be *antecedent*?
44. What is a letter?
45. What is a word?
46. What is phonology? Phonotypy?
47. What is phonography? Philology?
48. What are labials? Nasals? Name some.
49. What are linguals? Palatals? Dentals?
50. Before what letters does *c* usually have its soft sound?
51. What are tonics? Subtonics? Atonics?
52. What is syllabication? Stress?
53. What is a sonant? A surd?

54. How is voice produced?
55. What are the organs of speech?
56. How does voice differ from speech?
57. Can there be speech without voice?
58. Can you spell the name of *h*, *g*, *q*, *s* and *w*?
59. What is the dieresis? •
60. Which consonant is most like a vowel in the formation of its sound?
61. Name the mutes in the word *completed*.
62. Write a word beginning with a labial?
63. What is a labio-dental? Give one.
64. What is an apthong? Give example.
65. What is meant by the assimilation of consonants?  
Give example. Duplication?
66. Why is *n* doubled in *banner*?
67. What is orthoepy? Quantity? Quality?
68. What mark indicates the sound of *e* in *her*?
69. What is meant by the "vanish" in *a* long?
70. Is there a difference in pronunciation of *there* and *their*?
71. How is Italian *a* marked?
72. When has *a* the Italian sound?
73. Which is the more open sound, *a* broad or *a* short-broad?
74. Which is the most open and melodious of the vowel sounds?
75. Which is one of the closest of the vowel sounds?
76. Name a word in which *u* represents the sound of *e* short.
77. What other letter has nearly the sound of *e* intermediate?
78. What is the sound of *e* foreign?

79. What two vowels go to make up *i* long?
80. In what word does *eau* have the sound of *i* short?
81. What is the "vanish" of *o* long?
82. What is the closest labial vowel?
83. What is the rule for *o* broad, for *o* short?
84. What peculiarity has the sound of *ū*?
85. What sound has *u* after *r*?
86. Of what elements is the diphthong *ou* composed?  
*oi*?
87. When is *b* usually silent?
88. Before what letters is *ch* always hard?
89. Has *h* any equivalent sound?
90. What marks has *i*?
91. What letter always follows *q*?
92. Name five words containing the sound of *z* but  
not containing the letter *z*.
93. Give five words in which *th* has its sharp sound.
94. When does *d* take the sound of *t*?
95. Which is the most harmonious of the consonants?
96. Are *j*, *m*, *r*, *l*, *v*, ever silent?
97. What letters represent nasal sounds?
98. What is the Greek digraph?
99. Can you pronounce *phthisis*?
100. What is the sound of *s* flat?
101. What is the dispute about *wh*?
102. What sound has *x* at the beginning of words?
103. Can you give a word in which *z* and *h* come to-  
gether?
104. What is a lingua-dental? Name one.
105. What letters represent mute sounds?
106. Name the prominent diacritical marks.
107. Of what use is the study of elementary sounds?

108. At what time in the school course should we begin teaching the use of diacritical marks?
109. What diacritical marks has *x*?
110. What letters does *x* represent?
111. Is *y* used as a consonant ever given a diacritical mark?
112. Explain to a child how to give the sound of *y* as a consonant.
113. What is the cognate subvocal of *s*?
114. What is an equivalent? Give examples.
115. Explain the process of teaching the sound of a letter to a child.
116. What common words are represented by the following: *gẽms*, *cãrd*, *dõme*?
117. Name five subvocals, five aspirates.
118. What is the *tilde*? The *wave*?
119. Mark the following words for proper pronunciation: rule, bask, pearl.
120. Give a prefix meaning *not*, *before*.
121. Give two Greek prefixes.
122. Name two verb suffixes.
123. Name two adjective suffixes.
124. What rule of spelling is illustrated in the words: *beginning*, *trimmed*, *stopped*, *controlled*?
125. Why is *spreading* spelled with one *d* and *bidding* with two?
126. Give the rule for final *e* in spelling.
127. Why is final *e* retained in *serviceable*? Why in *singeing*?
128. Name three words that have the long sound of *a*.
129. How is the short broad sound of *a* marked?
130. Give five words containing the sound of *e* long.

131. How is the intermediate sound of *a* marked? In what words is it heard?
132. What diacritical mark represents the sound of *a* before *r*?
133. What are the elementary sounds of *a*?
134. In what words is *c* equivalent to *z*?
135. How many sounds has *b*?
136. How is the hard sound of *c* indicated?
137. Has *d* any diacritical marks?
138. To what other sound is *d* equivalent?
139. What is the sound of *a* in arm? can't? cant? fast? father? air? what? hair? alias? abdomen?
140. What is the intermediate sound of *e*?
141. What regular sounds has *e*?
142. Is *b* ever silent?
143. Name five letters that never have any diacritical marks?
144. What sounds has *f*?
145. What organ of speech is used most in giving the sound of *g* hard?
146. What sound has a vowel usually when between two consonants in an accented syllable?
147. What vowel can be sounded the longest with one breath?
148. Give a word containing all the regular vowels in their order.
149. Give all the diacritical marks used with *o*.
150. How are obscure vowels marked in the dictionary?
151. Is *sh* ever silent?
152. What combinations or letters represent the sound of *sh*?
153. What endings generally give *a* the intermediate sound?

154. What sound has *a* when marked with a dotted macron?
155. What is meant by the glide?
156. Give a word in which *l* has the force of a vowel.
157. Give a word in which *n* is used as a vowel.
158. What is articulation?
159. Is the caret a diacritical or rhetorical mark?
160. Is the dieresis a diacritical or rhetorical mark?
161. What is the distinction between articulation, pronunciation and enunciation?
162. State the requirements of good articulation.
163. State three classes of errors in articulation, and give an example of each.
164. Select from the following words those in which the sound of *e* or *i* is omitted, and those in which it is not omitted: *level, devil, chicken, panel, even, wooden, label, grovel, fossil, fallen, model.*
165. Can you pronounce, define and spell every word in the following production?

#### A SPELL.

Stand up, ye spellers, now and spell.  
 Spell phenakistoscope and knell;  
 Or take some simple word as chilly,  
 Or gauger, or the garden lily.  
 To spell such words as syllogism,  
 And lachrymose and synchronism,  
 And Pentateuch and saccharine,  
 Apocrypha and celantine,  
 Lactiferous and cecity,  
 Jejune and homœopathy,  
 Paralysis and chloroform,  
 Rhinoceros and pachyderm,

Metempsychosis, gherkins, basque.  
 Is certainly no easy task.  
 Kaleidoscope and Tennessee,  
 Kamtschatka and dispensary,  
 Diphthong and erysipelas.  
 And etiquette and sassafras,  
 Infallible and ptyalism,  
 Allopathy and rheumatism  
 And cataclysm and beleaguer,  
 Twelfth, eighteenth, rendezvous, intriguer,  
 And hosts of other words are found  
 On English and on classic ground.  
 Thus Bering Straits and Michaelmas,  
 Thermopylæ, Cordilleras,  
 Suite, hemorrhage, jalap and Havana,  
 Cinquefoil and ipecacuanha,  
 And Rappahannock, Shenandoah,  
 And Schuylkill, and a thousand more,  
 Are words some prime good spellers miss  
 In dictionary lands like this;  
 Nor need one think himself a scroyle  
 If some of these his efforts foil,  
 Nor deem himself undone forever  
 To miss the name of either river,  
 The Dnieper, Seine or Guadalquivir.

166. Can you read this without an error in sound of  
 vowel or consonant?

NOTE.—This ingenious alliteration will give an excellent review, not only in nearly all the sounds of the vowels, but in the sounds of consonants in various positions. It is a review of the whole subject of elementary sounds:

#### ALLITERATIVE POEM.

An Austrian army awfully arrayed,  
 Boldly by battery besieged Belgrade;  
 Cossack commanders cannonading come,  
 Dealing destruction's devastating doom;

Every endeavor engineers essay  
 For fame, for fortune fighting—furious fray.  
 Generals 'gainst generals grapple ; gracious God,  
 How honors Heaven heroic hardihood !  
 Infuriate, indiscriminate, in ill,  
 Kinsmen kill kinsmen, kindred kinsmen kill,  
 Labor low levels loftiest, longest lines;  
 Men march 'mid mounds, 'mid moles, 'mid murderous  
     mine  
 Now noisy noxious numbers notice nought  
 Of outward obstacles opposing ought;  
 Poor patriots! Partly purchased! partly pressed,  
 Quite quaking, quickly “quarter,” “quarter,” quest;  
 Reason returns, religious right redounds,  
 Sorrow soon stops such sanguinary sounds.  
 Truce to thee, Turkey, triumph to thy twain,  
 Unjust, unwise, unmerciful Ukraine!  
 Vanish vain victory, vanish victory vain !  
 Why wish we warfare ? Wherefore welcome were  
 Xerxes, Ximene, Xanthus, Xavier ?  
 Yield, yield, ye youth ; ye yeomen yield your yell.  
 Zeno's Zarpater's Zoroaster's zeal,  
 Attracting all, arms against arms appeal.

167. What is a “stem”? Give five Latin and five Greek stems.
168. Give five cases in which the hyphen is generally used.
169. Define “affix,” “antonym,” “homonym,” “paronym,” “eponym.”
170. Name and define the three classes of accent.
171. Give the rules for accenting words.
172. Give the meaning of the following prefixes:  
*super, con, trans, post, pro.*
173. Give the meaning of the following suffixes:  
*ment, ness, ish, ing.*



## CHAPTER X.

## SOME RULES FOR PRONUNCIATION.

1. Don't pronounce *ing* like *in*; as *writin'* for *writing*.

2. Don't pronounce *ow* like *ur* or *uh*; as *shadur* for *shadow*, *holler* for *hollow*.

3. Don't pronounce *ed* like *id* or *ud*; as *unitid* or *unitud* for *united*.

4. Don't pronounce *ess* like *iss*; as *goodniss* for *goodness*.

5. Don't pronounce *el* like *il*, nor *et* like *it*, nor *est* like *ist*; as *cruil*, *baskit* and *forist*, for *cruel*, *basket* and *forest*.

6. Don't pronounce *ent* like *unt*, nor *ence* like *unce*; as *silunt* and *sentunce* for *silent* and *sentence*.

7. Don't sound *wh* like *w*; as *wat* for *what*.

8. Don't forget that *r* has a sound after a vowel; as *arm* not *ahm*.

9. Don't pronounce *progrām* *progr'm*. Don't give the sound of *ô* as in *ôr* to the final syllables of *actôr*, *oratôr*, *senatôr*, etc. The dictionary says *actēr*, *oratēr*, etc. If you say *actôr*, why not *sailôr*, *tailôr*, *errôr*?

10. Don't call attention to your pronunciation by the agony of your expression.

11. Don't forget to practice daily on some of the list of words in Chapter XII.

## WORDS OFTEN MISPRONOUNCED.

The following suggestions should be studied carefully: We give the list on p. 98, that teachers may have in convenient form the material for daily drills in pronunciation, and to call to the attention of the reader some of the errors frequently made.

In giving the list we have thought best not to respell the words to show pronunciation except in special cases, and then only the difficult syllable will be respelled.

Only accented syllables will be marked diacritically except in cases where the letters in other syllables do not follow the regular rules.

The explanations on the preceding pages of this book, and the common rules of dictionaries will enable readers to determine the pronunciation to be given to the word.

In marking the pronunciation of words upon which authorities differ, we have given in most cases what is considered the best by those eminent orthoepists, Soule and Wheeler.

The following rules may well be repeated here:

When one letter of a digraph is marked, the other letter is regarded as silent.

The diphthongs *ou* and *ow* unmarked have their proper sound.

The letters *c* and *g* are usually hard before *a*, *o*, *u*, *l*, and *r*, and soft before *e*, *i* and *y*.

The digraph *ph* has generally the sound of *f*.

The syllable *tion* is generally pronounced *shun*; and the syllable *sion* has the same sound except

when preceded by a vowel, when it has the sound of *zhun*.

The endings *ar*, *er*, *ir* of unaccented syllables, nearly always have the sound of *ur*; and *or* generally follows the same rule.

Vowels usually have their short sound in a syllable between two consonants, or when standing before two consonants: model, seven, satin, add, ebb, banner, slammed, compelling, etc.

A vowel standing alone in or ending an accented syllable usually has its common long sound. In the list in Chapter XII. it will be so sounded unless otherwise marked.

Vowels in unaccented syllables usually have an obscure sound, which Webster indicates by printing the letter in italics. Unaccented *a* forming a syllable by itself is marked *â*; *e*, *i*, *o*, and *u* forming an unaccented syllable are marked with the dotted macron. In a few words *a* has the sound of *i* as in senate; it is then marked with the dotted macron over it.

The sound of *e* or *i* in the last syllable of these words should not be omitted:

morsel	level	jewel	satin
hovel	libel	cruel	sequel
label	model	panel	gravel
aspen	chicken	hyphen	towel
kitchen	pencil	woolen	fossil

The *e* or *i* in the last syllable of these words is silent or obscure:

basin	devil	even	novel
seven	cousin	eleven	grovel
raisin	soften	straighten	evil
proven	fallen	wooden	heaven
stolen	reason	nickel	often

## CHAPTER XI.

## PRONUNCIATION—PRONUNCIATION TESTS.

## THE SON OF BELIAL.

A sacrilegious son of Belial, who suffered from bronchitis, having exhausted his finances, in order to make good the deficit resolved to ally himself with a comely, lenient and docile young lady of the Malay or Caucasian race. He accordingly purchased a callopie and coral necklace of a chameleon hue, and securing a suite of rooms at a principal hotel, he engaged the head waiter as his coadjutor.

He then dispatched a letter of the most unexceptionable caligraphy extant, inviting the young lady to a matinee. She revolted at the idea, refused to consider herself sacrificable to his desire, and sent a polite note of refusal, on receiving which he procured a carbine and a bowie-knife, said that he would not now forge fetters hymeneal with the queen; went to an isolated spot, severed his jugular vein, and discharged the contents of his carbine into his abdomen. The *debris* was removed by the coroner.

## THE EXAMINER'S SPEECH.

Sacrificable, sacrilegious, and Disraeli, are often given out by the jocose, piquant, and, I might say, impious examiner (the exquisite siren, the cadaverous Nemesis), whose banquet is made jocund by the thought that he has brought briny water to the eyes of the lachrymose school ma'am. But little words, like fruit, June, extol, forge, past, aunt, calf and jowl, are as efficacious with the docile applicant who would

rise from her squalor and acclimate herself to the incomparable felicities of the pedagogical career. The examiner, however, my dear reader, is a diplomatic philanthropist, and as he diagnoses your case, and with proper digital action beats a tattoo along his parietal suture, he gives forth this wise pronouncement:

“My comely coadjutant, who has not as yet been inveigled into the hymeneal idea, and who is no cadaver in miniature, will without being tedious, attend to the interesting finances; so that the Department of State may not be enervated or reduced to squalor by digressions from the rules in this vicinage. No maniacal prescience, no association of laryngitis and epizootic, will swerve us from the path of duty. Though your musical powers equal those of Calliope, though you have the beauty of Diana, the usefulness of the dromedary, the grace of the almond eyed Chinese who sits on her divan and hides her anchovy behind a stomacher, —but you must cease your clangor, and hasten to prepare for the joust. All must take part in the exhibition of mental acumen.”

#### FOR A PRONOUNCING MATCH.

The root of the difficulty was a pile of soot allowed to accumulate on the roof.

The rise of the waters has injured the rice crop, and it may be expected that the price will rise.

He had moved his goods to the depot, but his friends bade him not to be discouraged, as he would soon be acclimated if he would only stay.

He is an aspirant for Asiatic honors.

The disputants seemed to be conversant with the

question, and, if not good financiers, they are, at least familiar with the problems of finance.

The irrefragable evidence that he was the sole cause of the altercation indisputably fastened on him the responsibility for the irreparable damage.

His conduct was indicative of the blatant black-guard, but his complaisant coadjutor, with his incomparable complacency, was even more dangerous.

The physician after a careful diagnosis, pronounces the patient to be suffering from bronchitis, gastritis, periostitis and toxaemia, caused by the presence of mephitis, and has prescribed morphine.

#### A PRONUNCIATIVE ORDEAL.

"Mama," cried the tiny Penelope dolorously, waving an almond in one hand and a bouquet of elematis in the other, "it is enough to exasperate an exultant patron of canine pets to have an incomparably audacious street Arab assert that my docile dog Blucher has diphtheria, and will soon have appendicitis or spinal meningitis if I do not acclimate him with a dose of quinine."

"That is despicable. I will make inquiries, and if this interesting romance is capable of irrefragable proof, I will use all my resources to have the juvenile offender placarded and exiled to Missouri or to Asia for his infamous ruffianly conduct," said the irascible parent, taking a banana from a pedestal near her divan. "For the maintenance of order I consider it obligatory that I become his opponent and request the police to arrest such a maniacal ignoramus."

And stepping to the hearth, which was covered with new painting apparatus, she rang the bell vehemently and ordered a coupé.

The small blackguard was traced to an extempore quarantine on the quay, where he was undergoing chastisement from a lenient photographer for trying by a surreptitious investigation of pockets to become conversant with the state of his finances. As he had made himself amenable to punishment, he was sentenced to the inhospitable gaol, with no pleasures but those derived from the sight of a gallows and the aroma of a sweet-flag root, or a bottle of eau de cologne. The sentence was irrevocable.

## CHAPTER XII.

## LIST OF 2000 WORDS COMMONLY MISPRONOUNCED.

ăb'a tis	ad'a mant c' ag' ile	(ăl' pîne)
ab dō'men	an ag rî cul'tur-	ăl ter ca'tion
ăb'ject	ad dress', <i>n &amp; v</i>	ist ăl tēr' năte
ăb'ject ly	a dept'	aid de camp <i>a &amp; v</i>
ab sol'u tory ad hēr'ent	(kǒng)	ăl've o lar
ab solve'or -ăd'i pōse	ăl'a bas ter	ăl'wāys (z)
(zolv) ăd'mîr a ble	ăl bi'no	am a teūr'
ab ste'mî ous-A dō'nis	ăl bu'men	a me'nă ble
ly Ad rî ăt'ic	ăl'co ran	a men'ity
ăb'stract ly	a dult'	ăl'cove
ăe'cent, <i>n</i>	ăd'vērse	ăl'der
ăc cent', <i>v</i>	ăd'vērse ly	ăl'der man
ac cess'	ad'ver tise	Alexăn'drine
ac ces'so ry	(tiz) ăl'ge bra	ăn'cient
ac elî'mate	ad vēr'tise-	ă'lî as
ac eost'	ment ăl'ien (yen)	ăn'swer (ser)
ac equ'tre	ad vice'	al lē'giance-ânt
(tur) Aē nē'id	al le'gro	ânt ăre'tic
ac crue'	a'er ate	al lîes', <i>n &amp; v</i>
ac eu'mu latea'er o năut	al lop'a thist	an tîp'o dēs
a cēt'ic	ăft	al lop'a thy-ăn x i'e ty
a'cōrn	a gain' (gĕn)	al ly' <i>n &amp; v</i>
a cōs'ties	a găpe'	al lūde'
or (kǒo) a'gĕd (incom-	ăl'ma nac	(af, or ap)
ac quî ēsce' pounds, <i>ajd</i> )	al mond	a pos'tle (l)
(ĕs) ăg'gran dîze	(ă'mund)	Ap pa lă'chî an
a cross'	ăg'gran dîze-	alms (ămz)
a eu'men	ment al pac'ă	ap pâr'ent
ad a mant'ine ăghăst	Al pine	- a'pri cot

Note.—The abbreviations *n, a, adv, v, etc.* are noun, adjective, verb, etc., according to common usage.



- a'pron	as so cia'tion	Bal mör'al	Be'li al
(purn)	(si a')	bal lōon'	bellows
- äpt'i tude	ästh'ma (az	bal'sam	(bel'lus)
äq'ue duct	or as)	bäl sam'ie	be nēath'
(we)	ath e nē'um	ba nā'na	ben'zine
aq'ui line	at tacked'	ban'ian	be quēath'
Ar'ab	at ta çe'	(yan)	bestial
är'abic	at tōr neŷ	ban'quet	(best'yal)
areh än'gel - au	dā'cious	bär'bar ous	be strew'
arch bish'op	äunt	ba rouçe'	(stru)
ar ehì pel'a-	au ro'ra bo-	ba salt'	be troth'
go	re äl'is	ba shaw'	be troth'al
är'ehì tect	au to mo'bile	baş'i lisk	bev'el
är'ehives	aux il'iary	bas'ket	(not 'l)
äre'tic	(awg zilyary)	bäs tile'	be yond'
ärd'ū oūs	av a lançe'	bas ti nā'do	bī ěn'ni al
a're a	(or länsh)	bāth	bī'na ry
- är'id	a vaunt	baths	Bing'en
ā ris'to crat	äv'e nūe	(bāthz)	bī no'mial
(or är'is)	aw'ful	bay'ou	bī ög'raphy
är'mis tice	ay or aŷe	bāy'rum	bī öl'o gy
Är'kan sas	(yes)	bāy'window	bi pār'tite
(saw)	āye (always)	be eause'	bi'son
ā ro'ma	az'ure	be di'zen	bis sex'tile
är'ro gant	(ä'zhur)	bed'stēad	bī tu'men
	bach'el or	Be ěl'ze bub	bivouac
är'row	bāde	been (bīn)	(biv'wāk)
är'sen ic	bad i näge'	Beethoven	blackguard
Asia (ā shīa)	(nāzh)	(bā'to ven	(blag'ard)
āsk	bal'ance	be göne'	blas'phe-
as pir'ant	bal der dash	be hälf'	moūs
ās'sets	bal'let or lä	be'he moth	blāst
	bälm (bām)		

bla'tant	breth'ren	ca bal'	ca pri'cious
blēat	brēv'ia ry	cab'bāge	cāpt'ūre
bles'sed, <i>a</i>	brew (brōo)	ca dā'ver	eār'a mel
blithe	brig'and	ca dāv'er ous	eār a van
blouse (ze)	brig'an tīne	eāf'e	eār'bīne
Blu'cher	brō'mīde	eāis'son	cāre
bo lōgn'a	bron ehī'tis	cal'çīne	ea'ret
(lōn ya)	brōnze	cał'dron	Car ib be'an
blūe	brōoch	cal'en dar	cār'mīne
bomb (būm)	brōth	cālf	cār tel'
bōm'bast	brōth el	cal is thēn'-	cārt'ridge
bom bas'tic	brough'am	ics	cas eāde'
bom ba zīne'	(brōo)	cal liḡ'ra phy	eas'si mere
bon'net	brūt	calk (kawk)	Cas sī o pe'ia
bo'rax	bru'tal	cal li'o pe	cas'ta net
bōoth	brūte	cālm	cate ehu'men
bō'som (z)	būd'dhīsm	ca lor'ic	Cau ca'sian
bou'doir	(ism)	ca'lyx	(shan)
(dwōr)	bul'le tin	cāmel'li a	cau'dal
bou quet'(kā)	bul'wark	cā mel'o pard	
bōurn	buoy (bwoy)	eam'phor	oay ēnne'
bōw'ie knife	buoy'ant	(fēr)	cel'i ba cy
bōw'legged	(bwoy)	Ca'naan ite	cel'lar
(legd)	bū'reau	ca nāille'	ce mēnt' n or
bōw'line	Būr'gun dy	ca nīne'	cem'ent
bōw'sprit	bur lesque'	cān't	cē ment' v
brāh'min	būsh'el	can tā'ta	cem'e ter y
brānch	bus i ness	caout'chouc	cen'te na ry
brā va'do	(bīz'ness)	(kōo'chōok)	cen trif'ū gal
brāvo, <i>int</i>	bus'tle (l)	cap'il la ry	çen trip'e tal
breech'es	būth'er	ca'pon	ce phal'ic
(brīch')	Bȳz ān'tīne	(kā'pn)	cēre'ments

cer'tain(tin)	çhiv'al ry	clōthes (es)	com pen'sa-
cer tif'i cate	ehlo'ride	co ād jū'tor	tive
çha grin'	ehlo'rīne	co'balt	com pla'cen-
ehal ced'o ny	choc'o late	coch'i neal	cy
eha lyb'e ate	ehol'ēr ic	co'cōa	com'plai-
eha me'le on	ehor'is tēr	(kō'kō)	sance(zans)
çham'ois(ÿ)	Chris tiān'ity	cof'fee	com'plex
çhan de liēr'	(yan)	cof'fin	com pos'ite
eha'ōs	Christ'mas	cog'ni zance	(poz)
çhă'pēr ōn	(kris)	cog no'men	com'post
chāsten	chron o log-'	col i se'um	com'pro mize
(chās'n)	ic al	col'port er	(mize)
chasm	ehyle		com'rāde
(kazm)	çhūte	col'ūmn	con'cave
chas'tise-	çie'a trice	(ūm)	con cen'trate
ment (tiz)	cin eho'na	co'ma tose	con'course
chauf feur	cir cū'i tous	com'bat,	con'crete,
(sho fēr')	cit'i zen (z)	n & v	a & n
çhemise'(ze)	civ il (not'l)	com bat'able	con çu'bi-
chest'nut	civ il'ian	com'bat ant	nage
(chēs'nut)	clam'ōr	com'bat ive	con dem'ning
chew (chō)	clan des'tine	cōme'ly	con do'lence
Chī eā'go	clan'gor	com mand-	con fī dant'
çhī cān'er y	clap'board	ānt'	con'fine, n
chil'dren	(klab'bōrd)	com men'su-	con fis'cate
ehi me'ra	clāsp	ra ble (shō)	con'noisseur
chim'neŷ	clēan'ly, a	com'ment	(nis sūr)
chim pan'zee	clēan'ly, adv	com'mu nist	con scī en-'
Chi nēse'	clem'a tis	co'mōse	tious (shī)
ehi rog'ra-	clērk	com pa ra ble	con ser vā'tor
phy	clīque	com peer'	con sōls' or
chis'el(chiz)	clōth	com pen'sate	con'solz
çhiv'al ric			
çhiv'al roūs			

con spīr'a cy corps (kōr)	crude	dāunt
con'strūe cōr'ri dor	crū'el	dēaf
con'sum- cōrse	crūise (z)	dē bris'
mate, v cōr tege'	(to sail)	(brē')
con sum-' (tāzh)	crup'per	dēb'aũ ghee'
mate, a cōr'us cate	cruse	(deb ō)
con tem'plate cōst	cu'cum ber	de ca'dence
con'tents, n cos tūme'	cui rāss'	de co'rous
con tōur' co'tē rie'	(kwe)	de-crep'it
con trib'ute cot y le'don	cuīsīne(zeen)	de-fal'cate
con'tro vert coupé	cu'li na ry	de fal ca'tion
con'tu macy, (koo pa')	cu ne'i form	def'i cit
con'tu me lī cōu'pon	cu'po la	de file', n
con vēr's'ive cōu'rī er	cū ra gōa	de mīse (ze)
con'ver sant cōūrt' e ous	cū ra'tor	dem o nī'ac-
con'verse ly cōūrt' e sān	curs'ed, a	al
con'vex (zan)	cur'tain	de mon'-
con'voy, n courtesy	cūsh'ion	strate
con voy', v (kūrt'sy)	cy'no sūre or	(or dēm)
cōōp'er or a depression of the body.	cyn'o sūre	dem on strā'-
(cōōp) cōūrt'ier	(shoor)	tion
co quet' (yer)	cy clo pe'an	de mon'stra-
(ket) cōv'er let	dā'do, or	tive
co quette' cōv'et ous	dādo	dem'on stra-
(ket) cow'ard īce	da guērre'o-	tor
co quet'ry crāunch	type	de noue ment
(ket) crēat'ūre	dāhlia, (ya)	(de nōo-
cōr'al (yur)	(or dāl)	mong')
cōr'dial or cre'dence	da'is	de nun'ci ate
(yal) crēek	dam'ning	(shī)
cōr'net crin'o līne	Dān'ish	dep o sī'tion
cōr'ol la ry crī tique'	da'ta	(zish'un)
cōr'o ner crouch	dāub	de'pot (po)

depths	dī lap' i	date	dis guise' (z)	dī vērt'
dep' u ty	dī lāte'		dis gust'	dī vest'
dēr' e lic	(or dī)	dis fran'-		dī vulge'
de ri' sive	dī lem' ma		chise dō	
de sign, (or	(or dī)		(chiz)	doç' ile
sīn) n	dī men' sion	dis ha	bille'	dōes (z)
des' ig nate	dī oç' e	san	dis heir' (âr)	dōg
de sire' (z)	dī' o cēse		di shev' el	dol' o roūs
de sist'	diph the' ri a	dis hon' est		dom' i cīle
(or sist)	diph' thong		(diz)	dom' i nie
dēs' pic a ble	(dif or dip)	dis in' ter-		don' a tive
des sērt' (z)	dī plo' ma	est ed		donk' ey
des' tīne	dī' plo' ma cy	dis join'		Dōr' ic
des' ue tude	dīp lo mat' ic	dis like'		dōst
(we)	dī plo' ma tist	dis loy' al		dōth
des' ul to rŷ	dī rect'	dis or' der		dough' ty
de' tail, n	dis ārm'	dis or' gan ize		(dou)
det' es ta' tion	(diz)			dram' a (or
dev' as tate	dis ās' ter	dis own'		(drā')
devil (dēv' l)	(diz)	(diz)		dram' a tist
dew (dū)	dis band'	dis' pu ta ble		draught
di ag nōse'	dis bŭrse'	dis' pu tant		(drāft)
dī' a lōgue	discern	dis solve'		draw' ers
dī' a mond	(diz-zērn')	(diz zolve)		(erz)
Dī a' na (or	dis cōurse'	dis syl' la ble		drōm' e da ry
Dī ān' ā)	dis crep' ance	dis' tieh		drōss
dī ěr' e sis	dis-crē' tion	dis trib' ute		drought
dif' fer ent	dis dāin'	dis' triet		(drou)
dif fūse'	(diz)	dī van'		drowned
(not z)	dī dac' tie	dī vār' i cate		(dround)
dī gest'	dis ēase'	dī vērge'		Dru' id
dī gres' sion	(dis eaze)	di' vērse, a		duc' at

duc'tile	ele phan'tine (ǒng wē')	ěr'rand
dū ět'	e lev'en en vi'róns	ěr ra'tum
duke	E liz'a beth- (roñz)	ěr'ring
du'ress	an ep i cu re'an	ěr'ų dite
du'ty	ělm e pis'tle ('l)	ěr y sip'elas
dy'na mite	e ma'ci ate e pit'o me	es quire'
dy'nas ty	(shī) ep i zō őt'ic	ět'ī quette'
dys pep'sia	ěm en dā'tion ęp'och	(ket)
eau de co-	e mol'lient ẽ'qua ble	Eu ro pe'an
logne	(yent)	(kwa) ex ăç'er bate
(ō de ko lōn')em	pir'ic e qua nim'-	ex aġ'ger ate
e clat' (klā)	em pŷ re'an	ī ty ex ălt'
e co nom'ical	en core	(kwa) ex ăs'per ate
ěd'ū cate	(ǒng kōr') e quā'tion	ex cise' (ciz)
e'er (âr)	en cŷ clo pe'-	(shun) ex'cre tive
ěf'fört	di a e qua to'rial	ex cru'ci ate
ef frönt'er y	en cŷ clo ped'- ęq'uěr ry	(shī)
ěġg	ic ẽ'quĩ nox	ex cur'sion
e'go tism	e nēr'vate ęq'uĩ page	(shun)
e gre'gious	en fran'chise (pěj)	ex ęe'u tive
(jūs)	(chiz) e'quĩ poise	ex ęe'u tor
eh, int.	ěn'gĩne (poize)	ex ęm'plar
ęith'er	en grōss' e ra'sure	ex hăle'*
ěl ec mōs'y-	en quĩ'ry (zhųr)	ex hăust'*
na ry	ěn'vel ope, n ęre	ex hib'it*
e lē'gĩ ac	ennui ęrr	ex hort'*

\*NOTE.—According to a rule given by the dictionaries, “*x* has the sound of *gz* when it ends an unaccented syllable and the next syllable is accented and begins with a vowel or the letter *h*.” But when this syllable begins with the letter *h*, it is almost the universal custom to drop the sound of *h* and give *x* the sound of *gz*, or, if the sound of *h* be retained, to give to *x* the sound of *ks*; thus exhaust is commonly pronounced egz-awst’ and exhale, eks-hale’. Custom, in this case, will be followed in spite of the dictionaries.

ex hor ta'tion	fa'vor ite	fran'chise	gib'ber ish
ex hūme'	fe'brile	(chiz)	gib'bet
ěx'ile, <i>v &amp; n</i>	Feb'ru a ry	frag'ile	gib'bous
ex'ist'	fee'und	frat'ri cide	gi gan te'an
ex o těr'ic	fem'i nīne	frōn'tier	gīraffe
ex pa'ti ate	fer rule	fron'tis piece	glā'cial
(shī)	(fer'ril)	fro'ward	(shal)
ěx'pert	fēr'tile	fruit	glā'ci er
ěx'ple tive	fīg ūre	fūgh'sī a	glā dī'o lus
ex ploit'	fi nā'le	ful'crum	glā'mour
ex po'nent	fi nānce'	fu'tile	glyc'er ine
ex pūnge'	fin an ciēr	gal'lant	Gōd
ex'pur gate	fi nēsse'	gal lant', <i>n</i>	gon'do la
ěx'qui site	flae'cid	gal'laws	gōose'ber ry
(zit)	flag eo let'	(lus)	(gōoze)
ěx'tant	(o)	gam'in	gōv'ern ment
ex tem'po re	flāunt	gāol	grān'a ry
ex'tir pate	flor'id	gāpe	grand'-
ex tōl'	flo'rist	gar age	mother
ex traōr'dī -	fo'lio	(gā rāzh')	gra'tis
na ry	for bāde'	gas e ous	grēase, <i>n</i>
ex ū'ber ant	fōre'cas tle	(gaz)	grēase, <i>v</i>
ex ūlt'ant	(cās l)	gas tri'tis	gri māce'
ey'ry	fore head	gāunt	gri māl'kin
fa çade'	(fōr'ed)	gāunt'let	gri'my
fac sim i le	for'est	gen e āl'o gy	groat
fāł'chion	fōrge	gēn'ius(yus)	gū ber na-
(chūn)	fōr'ge ry	gēn'u ine	to'rī al
falcon	fōr'mid a ble	ger ry man-	guil'lo tīne'
(faw'kn)	fōr'ay	der	gum ār'a bie
fāst	fōrt'night	ger'und	gums (gumz)
fau cet	fōr'tress	ghēr'kin	gym na'zi um
		ghoul	
		giaour (jour)	

hālf	hōme'ly	il lus'trate	in'fan tile
hal'ī but(hol)	hōme'stēad	im pla'ca ble	in'fan tīne
hand ker-	ho moē ōp'a-	im'be cile	in hos'pit a-
chiefs	thist	im'pe tus	ble
(hang'ker-	ho mo ge'ne-	im'pī ous ly	in ī'ti ate
chīfs)	oūs	im por tune'	(shī)
hār'ass	hōōf	im pos'ter	in qui'ry
hā'rem	hōōp	im prī ma'-	in spīr'a to-
hasten	(or hōōp)	tur	ry
(hās'n)	ho ri'zon	im pro vise'	in stēad'
hāunch	hōr'rid	(vīze)	in struct', a
heārth	hor'o lōge	in'eho ate	in'sti tūte
hēath'er	hos'pit a ble	in cī'sor (zer)	(not toot)
height	hos'tile	in cog'ni to	in'te gral
hei'nous	hos'tler (ler)	in com'pa-	in tēr'cal a ry
Hel len'ic	ho tel'	ra ble	in'ter est
hērb (or ērb)	hōv er	in con'gru-	
her ba'ceous	hum'ble	ous	in'ter est ing
(shus)	hū'mor	in de co'rus	in ter loc'u-
her'o īne	hūy rāh'	in de fat'i-	tor
her'o ism	hūz zā'	ga ble	in ter ne'cine
(izm)	hy drop'a-	In dian	in tēr'po late
hic'cough	thy	(īnd yan)	in tes'tīne
(kup)	hy'gī ēne	in dic'a tive	in t̄rigue',
hid'e ous	hy me nē'al	in'di ca to ry	n & v
Hin dōō'	h̄y poc'rīsy	in dīg'e noūs	in vēi'gle
hip po pot'a-	hy pōth'e-	in dis'pu ta-	in vo lu'cre
mus	nūse	ble	i'o dīde
hir sute'	h̄y po thet'ic	in'dus try	i'o dīne
hol'ly hock	ice'cream	in ēr'tia(shī)	I'o wa
hol'o caust	i de'a	in ex'plī ca-	i ras'ci ble
hom'āge	ig no ra'mus	ble	iron (i'urn)



ir ref'ra ga-	joŭst	leg'is la tīve	maeh'i na-
	ble jōwl	leg'is lāt ūre	tion
ir ref'u ta ble	ju'gu lar	lēi'sure	māel'strōm
ir rep'a ra-	ju've nīle	(zhur)	mag a zīne'
	ble khaṇ (or ä)	le'ni ent	main tāin'
ir rev'o ca-	(a chief)	leth'ar gy	māin'te-
	ble lab'o ra to ry	let'tuce (tis)	nance
i soeh'ro nal	laeh'rŷ mose	lev'ee	Ma lay'
is'o late	lam'ent a ble	lē'ver	mal'ice
i sos'ce lēs	lan'dau	Ley'den jar	mā'mā
	(lez) lāng syne'	(dn)	man da'mus
i so therm'al	La ōc'o on	lib'er tīne	man ga nēse'
isthmus	la pel'	li'chen	(nēze)
(is'mus)	lār yn ge'al	lie'o riçe	ma ni'a cal
Italian	lār ynx (inks)	liēf	mār'i tīme
(i tal'yan)	las'so	lien	mas'cu line
i tal'ic	lā'tent	lieū ten'ant	mas'sa cre
jack'al	lāth, <i>n &amp; v</i>	li'lac	(ker)
jag u ār'	lāths (z)	lin'ea ment	mat i nēe'
jal'ap	lāthe	lit'er at ūre*	ma'tron
jas mīne	Lat'in	lithe	ma'tron ly
jāun'dice	lāu'da num	live'long	mat'u tī nal
jāunt	lāugh		mau so lē'um
jāve'lin	lāunch	lōath, <i>a</i>	mēas ūre
je jāne'	lāun'dry	lōath'some	(mēzh'ur)
jews harp	lāu'rel	lōng'lived	mēeh'an ist
	(jūz) lā'va	loy'al	me di aē'val
jo cōse'	leaped (lēpt	(not law'yal)	mē'di o cre
joc'und	or lēpt)	lux'u'ri ous	mēer'schaum
jon'quail	lēarn'ed, <i>a</i>	(or lugz)	mem'oir
	(kwil) leg'end	ly ce'um	(wor)

\* Study carefully the sound of *u* in words of this class.

men ag er ie	mount'aĩn-	New'found-	often (õf'n)
(ãzh)	oũs	land	õ'kra
men in gr'is	mu nie'i	pal news'pa	per om nis'cient
me phĩ'tis	mu se'um	(nũz)	(shent)
mēr'can tile	(ze)	nie'o tĩne	õn'er ous
met'ric	mush'rõom	Ni'ger	õ'nyx
mi ãs'ma(az)	mus tãche'	nom'ad	o po del'doc
mi'cro scope	mỹ thol'o gy	no'men clãt-	op po'nent
mi crõs'co py	na'iad (yad)	nre	õr
mĩ rac'u-	nã'ĩ ve te	nom'in a-	or'ange
	lous (nã év tã')	tĩve o rang'oũ-	
mi rãge'	nãpe	nõne	tang'
(rãzh)	nãr'rõw	nõose (nõõze)	õr'e hes tra
mis'chĩev-	na'sal (zal)	nõth ing	õr'gĩes
	ous nas'cent	nũi'sance	(gĩez)
mis cou'-	nã'tion al	õ'a sis	O rĩ'on
strũe	na'tũre	õath	õr'i son
Mis sou'rĩ	nãu'se a	oaths (õthz)	(zun)
mistletoe	(shĩ)	o bei'sance	õr'nate.
(miz'l tõ)	nau'seous	o bes'ĩ tỹ	o'ro tund
moc'ca sin	(shus)	ob'li ga to rỹ	õr'tho e py
mol'e cule	ne crol'o gy	ob lique'	os'cil late
mõn'ad	ne'er	ob scẽn'ĩ tỹ	õught
mõn'grel	nẽi'ther	ob'se quies	oust
mõr'al	nem'e sis	(kwĩz)	õx'ide
mo rãle'	neph ew	ob trũde'	pag'ẽant
mõr'phĩne	(nef'yõõ)	oe tã'vo	pa lã'ver
mõr'sel	nep'o tism	of (õv)	Pal'es tĩne
(not sl)	(tizm)	õff	pal'fry
mõss*	neũ ral'gĩ a	õf'fice	pall mall'
mõth	new (nũ)	õft	(pẽl mẽl)

\* Read what is said of the sound of short o in words of this class.

pāl try	Pe nel'o pe	piquant	pöst'hu mous
pan e gyr'ic	pe nult'	(pik'ant)	
pan o rā'ma	pěr'empt o ry	pla'ca ble	pre ce'dence
pan ta lōons	(em to ry)	pla'gī a rism	prec'e dent, <i>n</i>
	(lōonz)	pēr'fume	(rizm) pre ce'dent, <i>a</i>
pan'to mīme	per i os ti'tis	pla cārd'	pred'a to ry
pā pā'	Pēr'sian	pla'guer	pred'e ces sor
pār'a çhute	(shan)	plāit	
pār e gor'ic	pe ruze'	(not plēt)	prēdī lec'tion
pār'ent	(ruze)	plā teau' (to)	
pā'rī ah	pet'al	pleasure	pref'ace
pa ri'e tal	pet'rel	(plezh ur)	pre'fect
pār'lia ment	pha'e ton	ple be'ian	pref'er able
par quet'	pha'lanx	(yan)	pre hen'sile
(par kā)	phār ma co-	Ple'ia dēs	prel'acy
pārt'ridge	poē'ia (ya)	(ya dēs)	prel'ate
pāst	phil ān'thro-	ple'na ry	prel'ūde
pās'time		py pock'ēt	premier
pāth	phī lol'o gy	poign'ant	(prem'yur)
pat'rī mony	phī los'o phy	(not yant)	Preş bŷ te'-
pa'trī ot	phon'ics	pō lice'	ri an
pa'tron ize	phos'pho rus	pō lo nāise'	pre'sci ence
(or pāt)	pho tog'ra-	(nāize)	(shens or
pāunch	phist pōm'āçe		shī ens)
ped'a gog-	phren o log'-	po mādē'	prēsenta'tion
ism (izm)	ic pon'iard		(prez)
ped'a gō gŷ	phthi sis	(yard)	pre sent'i-
ped a gōg'ic	(thī sis)	pōr'ce lāin	ment(not z)
pe'dal, <i>a</i>	pī ān'ist	por tent'	pres tige'
ped'al, <i>n</i>	pī ān'o .	pos sess'	(tēzh)
ped'es tal	pī āz'zā	(poz zess')	pre tence'
pē'nal	pī lās'ter	pos te'ri or	prēt'er it
			pre text'

pretty (prīt' ty, not prēt)	pro'tes ta-	quar'an tīne,	re erūt
	tion	n	re cu'sant
prīth'ee	pro trūde'	quar an tīne'	(zant)
pri'va cy	prō'vost	quay (kē)	ref'er a ble
prīv'ī ly	prūne	quī'nīne	re'flex, a
prob'ī ty	Prus'sian	(or quī nīne')	ref'ūse
pro'ceeds, n	(prush'an)	quoit	re fūse (fuze)
proq'ess	prus'sic	rap'ine	re fūt'a ble
prod'ūce	psal'mo dy	rasp'ber ry	re gime
prod'uct	(sal)	(raz)	(rā zheem)
pro'file	psālm (sām, rāil'ler y	reg'u lar	
pro fūse'	or sāmz)	rāth'er	ren'dez vqus
(not z)	psālm ist	ra'ti o (shi)	(de)
prō'grām	psal ter (sal)	ra'tion	rep'a ra ble
prog'ress	pu'is sance	rā'tion al	rep ar tee'
pro hī bī'-	pum'ice	re al ī za'-	rep'tile
	tion pump'kin	tion	rep'u ta ble
proj'ect	(commonly	reb'el	re'quī em
proj ect'ile	pun'kin)	(not reb'l)	re sēarch'
pro lix'	pūr'chase	re cess'	reservoir'
prom enāde'	pūr'pōrt, n	rec'i pe .	(rez er
(or nāde)	& v	rec i ta'tion	vwor')
pro nun ci-	put	re cla ma'	res'in (rez)
a'tion (or	pyg me'an	tion	re sōurce'
shī a'shun)	pŷ ram'id al	rec'og nīz a-	re spīr'a ble
prōf	pŷ ri'tes (tez)	ble	res'pite
▷ proph'e cŷ	Pŷ tha go'-	re con'nois-	res'pit ed
▷ proph e sŷ', v	re an	sānce (nis)	res'tau rant
pro té gé	qua drille'	re con noi'-	(ō)
(pro tā zha')	(kwa)	ter	rēsumé
pro tem'po re	quāg'gŷ	rec ōurse'	(rā zū mā')
pro'test	quālm	rec re a'tion	re tail', v

re'tail <i>n</i> or <i>a</i>	Russian	scen'ic	si mul ta'ne-
re tro act'	(rush'an)	sehed'ule	ous
re'tro cēde	rū ta ba'ga	schism	sinew (sin'ū)
(or ret)	sac'eha rīne	(sizm)	si'ne cure
reveille	sa crif'ie a-	screw	si'ren
(re val'yā)	ble	(skroo)	sir'up
rev'o ca ble	sac'rī fice	scrof'u la	sleek (not
re vōlt'	(fīz) <i>n</i> & <i>v</i>	serū'pu loūs	slik)
rheū mat'ic	sac'rī lēge	sēck'el	slōth
rib'ald	sac ri lē'-	(a pear)	slough (sluf)
rīce	gioūs	sed'a tīve	(a scab)
rid'i cule	sa gā'cious	sēine	slough (slou)
rīnd	sā līne'	se'nīle	(a mire-hole)
rīnse	salm'on	series	snout
rīse (rīze), <i>v</i>	(sam'un)	(se'rēz)	so'brī quet
	salve (sāv)	ser geant	(ka)
rīse (or rīz), <i>n</i>	sal'ver	(sār'jant)	sod'er
ro bust'	(a plate)	sēr'vile	soiree (swā-
ro mance'	san'guine	ses'a me	rā')
rōōf	sa'pī ence	sew'er(su'er	so'joūrn
rōōk	sap phire	or soor)	<i>n</i> & <i>v</i>
rōōt	(saf'ir)	sew (so)	sōl (in music)
rōute	sa'tyr	sha'n't	sol'ace
rōu tīne'	sau'cy	(shānt)	sol'der (sod)
rū'by	sāun'ter	shīre (or	sol'e cism
rūde	sau'sage(sej)	sheer)	sōon
rūe	sca lēne'	shōne (or	sōōt
ruf'fian	scāl'lop	shōne)	sōōth'say er
(ruf'yan)	scāree	shōrt'lived	so prā'no
rū in	scathed	sib'yl līne	sough (suf)
rūle	(skātht)	sī es'ta	souse, <i>v</i> (not
rū'mor	scath'ing	sim'ī le	sowz)

sou <sup>th</sup> 'er ly	sta'tus quo	sur t <sup>out</sup> '	te'por
south ward	(qwo)	sur veil'lance	ter gi ver sa' -
(suth'ard)	steel'yard	(yance)	tion
s <sup>ov</sup> 'er eign	(colloquially s <sup>ur</sup> 'vey, <i>n</i>	ter'ra pin	
(or suv)	stil)	sur vey', <i>v</i>	tête à tête
souvenir	ste're o sc <sup>ope</sup> s <sup>ut</sup> 'ure	(tāt a tāt')	
(s <sup>oov</sup> 'neer)	ste're o type sw <sup>ar</sup> th <sup>y</sup>	Thā li'a	
spasm	steward	sw <sup>erve</sup>	thē'a ter
(spazm	(stū ard)	sweet'flag	thēir
not um)	stōm a cher	sword (sōrd)	thēre'fōre
species	sto maeh'ic	syn'od	thral dōm
(spe'shēz)	stra'ta	syr'up	ti'ny
sp <sup>erm</sup> a ce'ti	strych'nine	tab'er nā cle	tī rāde'
	sub al'tern	tab leau' (lo)	to ma'to
sphe'roid	sub sīd'ence	tāle	top o graph' -
spinach	sub'stan-	tal cōse'	ic al
(spin'āj)	tively	tal'is man	t <sup>our</sup>
spīr'acle	sub'tile ( <i>thin</i>	(iz)	t <sup>our</sup> 'na ment
splen'e tic	or rare)	tap'es tr <sup>y</sup>	tra'ehe a
spōon	subtle (sly)	ta'pis	tran'quill
spouse	(sut'l)	tar p <sup>au</sup> 'lin	trans fēr'a-
(spouze)	sub'urb	Tar ta're an	ble
squa <sup>l</sup> id	Su'ez	tār tār'ic	trans'mi-
squā'lor	suf fice' (fiz)	tāsk	grate
squir'rel	suite (sweet)	tāunt	trēat'ise
(skwur or sul	phu'ric	tēat	tre'mor
squīr)	su'mae	te'dī ous	trī bu'nal
st <sup>al</sup> 'wart	(or shōo)	te leg'ra ph <sup>y</sup>	trib'ūne
(or st <sup>al</sup> )	sum'mā ry	tem'per a-	tri chi'na
stānch	su pēr'flu oūs	tūre	trip'ar tite
stār'board	sup'ple	ten'ure	triph'thong
stat'ics	sur nāmed'	tep'id	(or trip')

trō'ehē	u sūrp' (z)	vol'ume	with
trōth	vae'cine	(yum)	withe (not th)
trōw	va ga'ry	wāin'scot	wom an
trū'cu lent	val'et	wal'nut	wōn't
truths (not	vāunt (or ā)	wal'rus (or	wōnt
truthz)	ven due'	wal)	worst ed
tūbe'rōse (z)	ven'i son	wan'der	(wos'ted)
Tues'day	(zn)	want	wound, <i>n &amp; v</i>
(tūz dā)	ve'he ment	wan'ton	(or wound)
tūr'bīne	vēr'dī gris	war'rant	xīph'oiū (z)
tur quoise	vēr'dūre	wa'ter	xy log raph'-
(tur koiz')	vet'er i na rŷ	wharf (not	ic (zi)
ty pog'ra-	vic'ar	warf)	yacht (yot)
pher	vi'cin age	whooping-	ŷ cleped'
typ o graph'ic	vign ette	cough	(klept)
(or typ')	(vin yet')	(hōop'ing-	yēar'ling
ty ran'nic	vin'dī ca-	kof)	yēlk (oryōlk)
tyr'an ny	tive	wāy'lay	youths
un der nēath	vi ra'go	wēird	zēal'ōt
un scathed'	(or vī)	why (not wī)	zē'nith
(skātht)	vis count	wife's	Zeūs
U'ra nus	(vi'count)	(not wīvz)	zo di'a cal
usage	vis'or (vī zur)	wind row	zō ol'o gy
(yōō'zīg)	vizier (viz'-	(win'rō)	zou āve'
used	yer)	wind'ward	

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